



THE NEW YORK



# DRAMATIC MIRROR

VOL. LIX, No. 1,536.

NEW YORK, SATURDAY, MAY 30, 1908.

PRICE TEN CENTS.



Photo Lysa, Toronto, Can.

FLORENCE GEAR.

H. Gray '08







# NEWS FROM ROME.

ITALO-ARGENTINE THEATRICAL TRUST PROBABLY BEING ORGANIZED.

Much Comment in Italy on the Proposed Venture—Duse, Zaccari, and Telli Form Company—Refuses Indifferently Received—Martyrs of Work Is Having a Triumphant Tour—Scenes for Tetramini—Mrs. Rose's Dances.



ELEONORA DUSE.

(Special Correspondence of The Mirror.)

ROME, May 10.—That great, energetic, and indefatigable Roman aristocrat, whose name is Count San Martino, not content with having one Roman theatre and a New York theatre under his entire, or partial, direction, is now negotiating for the entire proprietorship of the Costanzi Theatre. Sonzogno is said to be joining him in the venture, which will probably result in an Italo-Argentine theatrical trust.

This news has made quite a sensation in the theatrical world in Italy, and is still causing great and varied comments. At first the news was disbelieved, but a well-known person in Rome, who is an authority on all theatrical subjects, assures me that the negotiations were concluded and signed a fortnight ago. The price of the sale is fixed at three millions of francs. One million will be paid in July. This new enterprise, under Count San Martino's direction, will assure artists of better appointments than they have ever before had in Italy, where salaries are small and thus prevent great artists coming to Italy.

The outside of the Costanzi Theatre is also to be improved. Ground has been bought on which to build a new and larger facade, in which plants and fountains will be placed, and Rome will once more have an opera house worthy of a capital like Rome.

Duse, Zaccari, and Telli have formed a company to join the present company at the Argentina Theatre, in which several dimensions have broken out of late. This new company, however, is not expected to make its first appearance much before autumn.

Rejane has been here for a couple of nights, but did very poor business. Nevertheless, to show her indifference at the indifference of the Roman public in her regard, she lent her talent to a charity tea at which she recited some poems which were more appreciated than her performances on the stage.

Traversi's Martyrs of Work is having a triumphal tour through Italy. The "smart set," however, refuse to go to the theatre wherever and whenever it is given. They resent his satires on their "martyrdom." To this, however, Traversi is completely indifferent. So much so that already he is writing another play on the "smart set" of Rome and Italy. This is to be a satire on Roman women who try to imitate American women, and on American women who try to Europeanize themselves. He will have a double set of antagonists here. But he does not mind. He is a man of the world who is received everywhere with open arms, and he knows his puppets as well as he knows his public. A grand banquet has been given in his honor, and Marco Prago made speech in the name of all his brother dramatists. Traversi was so touched by this speech and the demonstration that followed, that he could scarcely return thanks. What he eventually said was that this manifestation of sympathy from his colleagues was an additional spur for him to continue the work he had begun.

It is well that Count San Martino has bought the Costanzi Theatre, because the Argentina Theatre, in which it was hoped to establish a permanent company on the lines of the Comedie Francaise in Paris, has failed, as Novelli's similar idea also failed at the Nolle. Novelli had to give it up after severe losses. Nothing of the kind ever succeeds in Rome, though there are permanent theatres in other towns of Italy. And yet the Argentina scheme ought to have been a success, for it was organized by Signor Boutet, one of the most clever dramatic critics and managers in Italy. But he now laughs at his "Folly," as he calls his scheme, and has given an amusing lecture on it. He explains the beauty and greatness of his dream, and the unsurmountable difficulties which crossed his path whenever he saw a gleam of hope shine through the fog of adversity. And now all is over and his splendid idea has fallen into ruins. Everyone is very sorry for him.

Novelli is at the Costanzi Theatre at present, and is producing several new pieces. He intended to produce Dante by an American author, but he has not time to mount it properly. It is as well, perhaps, that he cannot produce it, for Italians are very jealous of their Dante, and might not have liked him to have been dramatized by an American, however clever he, or she, might be. Italians do not like translations as a rule, especially translations from English. There are exceptions, however, as Ruffini, Aunt Charley, Sherlock Holmes and The Geisha, all of which have had the longest runs on record. But an English or an American Dante would never be tolerated, at least not in Rome.

Italians wonder at the success of Tetramini in London and in America. They cannot understand it. "One would really think," one critic says, "that Tetramini had one of the most beautiful operatic voices in the world and she was young and good-looking. But she is nothing of all this, and in Italy she would only be considered a second-rate artist, and would raise no enthusiasm whatever." Between our-

selves there is a reason for this rancor against Tetramini. She has spoken against Italian taste in music and in art and this is the way the Italian press is punishing her. If she were to sing here now she would be hissed, even before she would be heard. Even Patti, when she first sang in Milan and in Rome, did not meet with her usual success, and only because she had made her fame in England and America. And yet she is a Roman by descent, and she has many humble relatives still living here who earn their bread by honest work.

Macmont El Sol has been creating quite a sensation here at the Adriano Theatre. There is not the slightest trickery in his performance. Doctors are in bewilderment. In appearance he is quite ordinary looking, and nothing about him proclaims the athlete. He is said to be an Arab, and is surnamed "The modern Samson."

His performances consist in cutting metallic coins with his teeth; bears blocks of stone to be broken with clubs on his chest. Then he turns aside a sharp knife thrown on him from a distance by the sole strength of his muscles. Finally he allows a carriage filled with people to pass over his body as he lies on the ground. A carving knife after making a hole in a deal table, only rebounds like an elastic ball when thrown point downwards on his arm. He has hair as long as Samson's and this, at one part of the performance, he lets down and, rolling it round one of the spectators, lifts him up at least a metre from the ground.

I must add that this extraordinary man does all his performances in almost complete nakedness and with a smile always on his lips. "How does he do it?" ask doctors. "How does he do it?" ask all who see him.

Novelli has created, as usual, quite a rage as Shylock. He was trying to obtain permission to play Mr. Durand Rose's Dante, of which he has the greatest hopes, but it is doubtful whether he will succeed, and whether the play will succeed if given, for the reasons which I have explained above. Good wishes to it and him. S. P. Q. R.

## NEWS FROM MEXICO.

Theatres to Reopen After Week's Rest—Gratito de Sal a New Play.

MEXICO CITY, April 22.—After having been closed for one week, the theatres in the city will reopen to-night.

All of them have been repaired and cleaned during the week, and the old companies have been reinforced, while some new ones are expected to appear in the Easter season.

The company at the Principal has been strengthened, the famous dancer Pilar Monterde, one of the best ever seen in Mexico, having signed with the company. The season will open with a new play, Gratito de Sal, which met with a success in Madrid a few weeks ago.

The Virginia Fabregas Dramatic company will open the season at the Virginia Fabregas Theatre with Samson. Mrs. Fabregas will take the leading part.

The Leopoldo Buroa company will open the Arbo Theatre. Buroa is one of the best living Spanish actors. He is now sixty-two years old. This is his first appearance here for fifteen years. His company includes some good artists. Mrs. Buroa, a well known actress among Americans, is a member of the company.

The vaudeville company at the Academia Metropolitana, will also open the season to-night. Bell's Circus will open to-morrow afternoon.

## CLARA RUGE'S PLAYS PRODUCED.

Three one act plays by Clara Ruge were produced at the Berkeley Theatre on Wednesday evening, May 20. They were: On the Road, The Strugglers, and Inconsistent. The cast of the first play, which had been produced before, was as follows:

Arthur Hall ..... Otto Schrader  
Elsie ..... Yona Grabin  
Janette ..... Agnes Ruge  
Mary ..... Carolina Fricke

The Strugglers was produced with this cast:

Leonard Walton ..... Otto Schrader  
Edith ..... Yona Grabin  
Gertie ..... Elsie Schrader

This play is written around an artist, his wife, and daughter, and deals with the marriage question. The following is an expression of the views of the husband, which seem to express the keynote of the play: "For me marriage has always been something much loftier than merely a physical union. I looked for a spiritual ideal in it. Just as art shall be the esthetic glorification of existence and not merely a copy of nature, so the union between man and woman should be the highest interpretation of spiritual life."

The cast of Inconsistent was as follows:

Marie ..... Kate Parsons  
Henry Smith, M. D. .... Otto Schrader  
John Becker ..... Carl Hesse

In this play the suicide question is dealt with. A young physician thinks men have the right to dispose of their own lives. Presently he is confronted with a woman who wants to commit suicide and he disregards his former contentions and saves her.

The musical programme was furnished by the following: Norma Sauter, Harriett Bacon MacDonald, Cora Sauter, Frederic Gunther, Paula Brandie, Frederic Shattuck, Charles Freidberg, Flora Hardie, and Eugen Hallie.

## FLORENCE GEAR.

Florence Gear, who is this season starring in Cupid at Vassar, under the direction of Julius Murry, is giving her admirers the full benefit of her many accomplishments. As Kate Newton, a Vassar senior, Miss Gear reaches the great height in her work, which has been predicted for her as soon as she would succeed in obtaining the proper vehicle. During the action of this musical piece, she plays the piano, whistles and sings several songs especially written for her by George Totten Smith and A. Baldwin Stone, one of which, "The Poppy and the Pink," is a beautiful, tuneful poem. Another, "In the Days When Grandma Dear Was Young," enables Miss Gear to appear to great advantage in a character bit. "That's How I Love You," a dialect song in which she gives imitations of prominent stage folk, including Anna Held, Sam Bernard, Chauncey Olcott, etc., and "The Daisy Chain" song in the last act of the play, in which she is assisted by the Vassar graduates, are the other leading musical numbers of the performance. Miss Gear is one of the youngest stars on the stage to-day, and is also recognized as one of the best dancers on and off the stage. With her beautiful singing voice, unusual dramatic talent and all the other necessary qualifications that make great stars, an unusually bright future is assured this clever young artist. Her portrait appears on the first page of this week's issue.

## DINNER TO JULIA HANCHETT.

Edmund Brown, the original John Burbeck Ryder of The Lion and the Worm, gave a dinner to Julia Hanchett last week in Boston, in honor of her thirtieth birthday. In that play Miss Hanchett is the only member of the company who has not missed a performance since the premiere of the piece three years ago. Frances Coulter and E. A. Brier are the next two in line of honor, having played their parts 999 times. Both were out of the cast for one night, their roles being enacted by Frank Burbeck and Harry Harwood respectively.

## REVIEWS OF NEW PLAYS

THE SEASON OF SUMMER ATTRACTIONS BEGINS WITH ONE PRODUCTION.

The Gay Musician Opens at Wallock's—A Pleasant Comic Opera—Mildred Holland's Change of Bill—An Opera Fiasco—Adelaide Keim at the Metropolitan—What Was Done at Other Houses.

To be reviewed next week:

MARY'S LAMB.....New York

### Wallock's—The Gay Musician.

Comic opera in two acts; music by Julian Edwards; book and lyrics by Edward Stedie and Charles Campbell. Produced May 18. (The Amusement Producing Company, Managers.)

Eugene Dubois.....	Walter Percival
Mr. Samuel Lyons.....	Edward Martindale
The Hon. Clarence Barendse.....	Charles Wallock
Captain George Fish.....	Joseph C. Miron
A. Corher.....	Charles Campbell
Hank Hickey.....	L. E. Coffey
Harry Woods.....	F. W. Fisher
Walter Baker.....	Eugene Herbert
John Smith.....	Thomas B. McCormick
Tom Murray.....	A. L. Whitman
Maude Granville.....	Amelia Stone
Marie Dubois.....	Sophie Brandt
Martha Yager.....	Martha George
Hilda Branson.....	Oiga Von Hatfield
Kitty Connor.....	Katherine Moran
Suzanne.....	Katherine Moran
Della.....	Della Eade
Dorothy.....	Flora Lindley
Helen Kewins.....	Francesca Lo Clair
Olis Weber.....	Rebelle Baret
Lilly Sherwood.....	Jean Erickson

Musically this new offering far outranks the usual order of summer shows. The score has dignity, beauty, originality and tunefulness, and the sequence of songs is varied enough to eliminate any danger of monotony. The libretto is straightforward and free from extraneous elements. There is neither place nor need for vaudeville acts to help it along. Book and lyrics need some revision, however. Both should be lightened, and the piece should be shortened by about thirty minutes.

The first act takes place at Bensonhurst, Long Island, at the home of a young and hitherto unsuccessful composer, Eugene Dubois. Eugene has a comic opera on the verge of production and has invited a prima donna, Maude Granville, and a manager, Samuel Lyons, to come to the country to hear the music. For the sake of art and his prospects he persuades his wife, Marie, to pose as maid, and his mother-in-law, Mrs. Yager, to play boarding house mistress. On the arrival of the prima donna it develops that Eugene has been making love to her in the city. In retaliation Marie permits the manager to make love to her. Mrs. Yager, in the meantime, has been gladdened by the arrival of a former suitor, Captain Fish, who knew her when she was a circus rider. By some unexplained accident the mother-in-law falls into the river and is rescued, and by a more obvious accident Eugene strikes his wife in the face, concluding the act and affording her grounds for divorce.

In the second act Eugene and the prima donna are about to marry. The prima donna's father, A. Corher, arrives for the ceremony and brings along his intended bride, who turns out to be Eugene's former wife, Marie. After a spirited quarrel between the two women, Eugene accidentally strikes his present intended, who at once decides to marry her manager, leaving Eugene and Marie to become reconciled and reunited.

A quartette, "That Melody," sung in the first act is particularly novel in its setting. Eugene and the prima donna are in the garden and Marie and Mrs. Yager in the windows of the second story. A flower pot thrown by Mrs. Yager ends the song. Captain Fish's narrative song "That's How I Get Treated" is an amusing feature of the first act, and the waltz ballad "Lovelight" promises to have much popularity. The duet, "Take That," between Maude and Marie, in the last act is very well managed.

Sophie Brandt plays and sings the role of Marie most agreeably, and her solo, "The Sassy Sparrow," is one of the best bits in the piece. Amelia Stone looks and sings well in the part of Maude Granville, the prima donna. Martha George as the stout Mrs. Yager does some excellent character acting, and establishes herself as a burlesque comedienne worthy of Broadway. Oiga Von Hatfield in the small role of Hilda Branson, a soubrette, has little to do. Her solo dance in the first act is very pleasing, however, as is her singing in Act II.

Walter Percival, with a dialect and character make-up, is satisfactory as Eugene. Edward Martindale, with a good voice and manner, is lost in the role of Mr. Lyons. Charles Wellesley's role of the Hon. Clarence Barendse has no reason for existing. Joseph C. Miron as Captain Fish is excellent, playing the buff role with characteristic skill. Charles Campbell does well as A. Corher, appearing only in the last act. The small roles are acceptably taken. The chorus is good vocally, and the settings are most satisfactory.

### Third Avenue—The Boy Detective.

Harry Clay Blaney appeared here last week in his successful drama, The Boy Detective, the first dramatic offering at this house in several months. Kitty Wolfe was the principal member in Mr. Blaney's support. The cast was as follows: Robert Bond, Frank L. Charlton; Morgan Price, W. L. Brady; Hank White, F. W. Preston; Sing Lee, John Leach; Herman Bolts, Frank W. Sanford; Bill Westerly, Alexander Pixley; Thomas Wilson, Harry Greenwood; Charles Watson, C. F. Carroll; Frenchy, J. H. Riley; Dutch Louis, J. M. Feeney; Sam Tucker, J. F. Ward; Ed Phillips, Harry Standish; Bart Walsh, John Holmes; John Fleming, Harry Meyer; Mark Brown, W. Winston; Jake Reynolds, Jake Libermann; Bill Morris, Joe Beymer; Messenger, Roland Walters; Officer Murphy, W. D. Fitzgerald; Edith Brenton, Marie Lorenze; Helen Ware, Virginia Clay; Madge Bond, Kitty Wolfe. The policy of moving pictures and vaudeville will be continued.

### Yorkville—The Triumph of an Empress.

The Triumph of an Empress, so capably presented here last Monday evening, establishes Mildred Holland's company more firmly than ever as a favorite. This organization has been having excellent success in everything that it has given thus far, and has certainly shown unquestioned versatility. The chief incidents in the play are historical facts in Russian history. As the howdenish Catherine, Miss Holland shows the peculiar eccentricities, freedom of speech and daring action of the Russian empress. In the second act Catherine kills Bransky, after a long and unusually well-fought stage duel. In

JOSEPH RUSSELL HAGUE.



Joseph Russell Hague, who has represented THE DRAMATIC MIRROR in Columbus for a period of five years, is a born newspaper man, having first shown his ability in that direction during his school days by publishing a school monthly with great success, both from a literary and financial viewpoint. He at present is occupying an important position on the advertising staff of the Ohio State Journal, and enjoys quite a reputation as an artist. He is a member of the famous Pen and Pencil Club and is a director of the Franklin Club. Mr. Hague has always had a leaning toward things theatrical, and for several years he was associated in the publishing of *Cosette*, a weekly theatrical paper. Later, as an occupation for his evenings, he acted as press agent for the Empire Theatre and editor of *The Empire News*. He has just finished a playlet which is soon to be used in vaudeville.

the next act she hurriedly departs from a court fete to visit her sick baby, poisoned by order of the wicked countess, and in the fourth act the Emperor arrives at the throne-room just in time to save her from assassination at the hands of conspirators who seek her downfall.

The chief point of interest centered in the excellent work of Miss Holland as Catherine. Pronounced recognition also being given Teresa Dale, who as the countess was especially good in the throne-room scene after her schemes against the empress crumbled. Charles Arthur as Grand Duke Peter, Richard Gordon as Lieut. Potemkin, George Warrington as the Archbishop, W. H. Pendergast as Count Bransky, Del La Barre as Count Orloff, Viola Crane as Countess Dashkoff, Amy Rath as the Abbess and Frances Hill as Olga all acquitted themselves with their customary skill and finish; too much praise cannot be given the detailed work, and the lesser characters were played with fidelity. The costumes were magnificent and the stage settings correct. This week, *Divorcon*.

### Majestic—La Traviata.

The Knickerbocker Grand Opera company, headed by Madame Adelina Padovani, and directed by S. Kronberg, appeared at the Majestic Theatre on May 18 in *La Traviata*. Madame Padovani sang Violetta with much skill, displaying a high, flexible voice, well trained and of much natural beauty. Anina was sung by Madame Labini; Flora by Madame Annita Perago; Alfredo by V. Barilli; Germont by C. Alessandrini; Dottore by L. Zuro; Barone by M. Zwick and Marchese by A. Cabaner. Il Trovatore was announced for Tuesday night, but the audience and singers, on arriving, found the house dark. The next day Manager Kronberg issued a statement that he had abandoned the project of giving a season of opera at this house on account of adverse criticism on the part of the daily papers.

### Metropolis—The Three of Us.

Rachel Crothers' comedy, *The Three of Us*, was the offering by Adelaide Keim and her company at the Metropolis last week. Miss Keim appeared to excellent advantage in the role of Ray MacChesney, and the other parts were well cast. Thurston Hall played Stephen Townley, and the remainder of the cast was as follows: Louis Barendse, Alexander Kearney; Clem MacChesney, Chauncey Keim; Sonnie MacChesney, Clara Austin; Tweed Bix, J. J. Fitzsimmons; Mrs. Bix, Miss McNeil; Maggie, Mathilde Dashen; Lorimer Trenholm, George Robinson; Hop Wing, Richard Lyle. This week, Marie Doran's version of *Carmen*.

### At Other Playhouses.

BLANNEY'S LINCOLN SQUARE.—Cecil Spooner and her company presented *The Dancer* and the King last week to large audiences. This week, *The Old Ladies*.

WEST END.—Rigoletto was the offering by the Helen Noid Grand Opera company last week, the final week of the opera season here. This week a season of stock productions begins.

TRIALIA.—Samuel Tornberg in *The Fiddler* was the attraction here last week, the last of the season. Next season the house will be occupied by David Kessler and a Yiddish company.

ACADEMY OF MUSIC.—E. H. Sothern began his Spring engagement here on May 18, presenting Lord Dundreary as the bill for the first week. The attendance was large throughout the week, and the playing of Mr. Sothern and his company was enthusiastically received. This week, *If I Were King*.

GRAND OPERA HOUSE.—Chauncey Olcott in *O'Neill of Derry* began a two weeks' engagement here on May 18, opening to large business and attracting good audiences throughout the week.

BIJOU.—The season of this house and of Henry E. Dixey in *Papa Lebonnard*, ended Saturday night. The house will be devoted to moving pictures and vaudeville, beginning this week.

AMERICAN.—Abramson's Italian Grand Opera company in repertoire continued to good business last week, filling the house at nearly every performance. The end of the engagement has been announced for Saturday night.

### CUES.

J. M. Allison has withdrawn from the Shubert Theatrical company and will hereafter make headquarters in Charles Dillingham's office. He will conduct the tour of *The Top o' the World*, which will open for a run at the Shubert Theatre, Chicago, on July 4. Emma Javiera will replace George Monroe as Aurora, and Isabelle D'Armond will succeed Anna Langham as the Esquimaux girl.

After June 15 the name "Metropolitan Opera Company" will legally replace that of the "Charles Metropolit Opera Company," according to a decree by Judge Greenbaum of the Supreme Court.



# THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1893)

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street

(Between Broadway and Sixth Ave.)

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President,  
12 West 6th Street.

LYMAN O. FISKE,  
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121 West 4th Street.

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Twenty-five cents an advertisement. Quarter-Page (24), Half-Page (48), One Page (96).

For special cards, 15 cents an advertisement, single insertion; 10 cents a line for three months. Five lines the smallest card taken. Theatre cards, 15 cents per agency line, single insertion; 10 cents a line for three months. Four lines the smallest card taken.

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## SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

## FOREIGN.

Canadian subscriptions \$1.50 per annum. All other foreign countries \$1.50, postage prepaid.

Telephone number, 370 Bryant.

Registered cable address, "Dramatic Mirror."

The Dramatic Mirror is sold in London at Pall Mall American Bookshops, Curzon St., Regent St.; Dan's Agency, 17 Green St., Leicester St., W. G.; Murray's Exchange, 3 Northumberland Ave., W. G. In Paris at E. Lantier's, 17 Avenue de l'Opera. In Liverpool, at Lintock, 21 Lime St. The Trade supplied by all News Companies.

Remittances should be made by check, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second-Class Matter. Published every Tuesday.

NEW YORK ----- MAY 30, 1908.

Largest Dramatic Circulation in the World

## A FRENCH ENTERPRISE.

ALL branches of contributory art are enthusiastically engaged in Paris in the work of perfecting the new project of showing drama by the cinematograph. It is said, whereas most persons who would be concerned in such a matter in this country are preparing to, or inclined to, contest the moving picture play here as an infringement upon authors' and owners' rights. A recent decision, chronicled in THE MIRROR, has given a high court's idea, too, that the moving picture device based on a drama regularly represented upon the stage is in a measure an infringement of copyright.

But the processes in France, apparently, where they will not deal with the classics, which are now common property, have to do with work originally designed for the moving-picture theatre. The Paris correspondent of the Tribune the other day in a long letter to that journal gave a picturesque and an informing account of the plan and its mechanism.

This writer, walking early one morning in the Bois de Boulogne, chanced upon what seemed to be an exciting adventure. "An elegantly dressed damsel, accompanied by a handsome poodle, was seated on a bench under a chestnut tree in fresh leaf, reading a letter. A smart Parisian approached on horseback, followed by a groom. The woman did not perceive him until he was close by, and then she uttered a scream. He quickly alighted from his horse, which he gave to the keeping of the groom, and, springing toward the young woman, he endeavored to snatch from her the letter she was reading. There was a momentary struggle; then the dog, cleverly catching the letter which was thrown to him by the young woman, dashed off with 't, plunged into the 'lac inferieur,' which was just opposite the spot where this animated scene occurred, swam across and disappeared in the thickest part of the wood. The man followed him, splashing and wading and half swimming in the shallow water of the lake, but by the time he, too, was out of sight he had not caught up with the dog. The woman, who at first seemed to be overcome by excitement, gave a few brief instructions to the stolid looking groom, who led away the horse, and then

she resumed her walk through the Bois with a look of quiet contentment on her face. Evidently the man on horseback who had been so ungallant as to try to snatch a letter from her hands must have been her husband, and his jealous movement could only be explained on the assumption that he suspected the letter to be from a lover. The admirably trained poodle had been equal to the occasion, and was no doubt dashing back to the lover's apartment with the compromising document in its mouth. In the meanwhile a man with a cinematograph apparatus had been registering every detail of this scene, the actors in which were, in point of fact, two of the best known artists of the Comédie Française."

This was but an incident in a complete play to be produced by the cinematograph, in the Théâtre du Cinématographe; but it suggested the pictorial detail that is to be attempted in these representations—a detail impossible to the regular theatre, leaving little or nothing to the imagination. As the correspondent says, "the cinematograph will centuple the potential of the modern drama in the matter of realism."

The promoters of the Théâtre du Cinématographe are the Brothers LAFITTE, and among their backers are M. PATHE, who practically has the monopoly of cinematographic reproductions in France, and M. LE BARY, the comedian, who is not only financially interested in the venture, but will bring to its aid his experience as stage manager of the Comédie Française. MM. LAFITTE are forming a joint stock company under the name of "Le Film d'Art," the object of which is the creation of a theatre where entire plays, both old and new, will be represented by cinematograph.

Hitherto scenes have been depicted purely in pantomime. In the new device, though the players' voices will not be heard, the artists who create the "records" will speak their roles, and will of course thus be represented as reciting the lines that fit the action. It is believed by the projectors that the illusion of the voice may be enforced in a measure in these circumstances. When this new theatre is opened, it is said, plays which have been written for it by VICTORIN SARDOU, ANATOLE FRANCE, JULES LEMAITRE, HENRI LAVEDAN, EDMOND ROSTAND, PAUL HENRIEUX, JULES CLARETIE, ALFRED CAPUS, JEAN RICHERPIN, CATULLE MEYER, GEORGES COURTELLE, DE FLEURS, and CAILLEVEY, EDMOND HARAUCOURT, LENOIR, D'ESPANNE, PAUL GAVAUTY, KISTEMAEKERS, BRIEUX, FUNCK-BRENTANO and others will be produced. Among the artists whose services have been obtained are SARAH BERNHARDT, BARTET, REJANE, JEANNE GRANIER, JANE HADING, LAVALLIERE, SOREL and LECOMTE, COQUELIN, AINE, MOUNET SULLY, LE BARY, LELIOT, DE FERAUDY, PAUL MOUNET, ALBERT LAMBERT fils, GEMIER, JEAN COQUELIN, DE MAX, BRASSEUR, MAX DEARLY, GALLAUX, DUQUESNE and SEVERIN. Most of those here named, it is said, assemble almost daily at the Salle Charras, where plans are discussed and experiments made, and all are arduous in the novel work.

Truly, the experiment has enlisted distinguished persons, and if it shall fail the blame may not be placed on the talent employed. Yet who can foretell for even an innovation so formidably furnished with genius more than a passing vogue?

## AN UNRIVALED GALLERY OF PORTRAITS.

John Corbin, writing in The Saturday Evening Post of Mrs. Fiske's acting in Rosmersholm, calls her Rebecca West "at once the most difficult and the most inspired of her achievements." Of Mrs. Fiske's personality and artistic versatility, he says:

"Mrs. Fiske's career throughout has been in striking contrast. 'I hope the time may come,' she once said to a critical admirer, 'when you will cease to remind me of my physical limitations. I know them so much better than anyone else!' But, alas, they are the background essential to any picture of her triumphs! To the outward eye she is always Mrs. Fiske. Someone has remarked that she is the perfect figure of a New England schoolmarm. Her utterance is like that of no one else in the world, except the utterance of those imitative young actresses who fondly imagine that the contortions of the sly are the secret of the sly's inspiration."

"But the soul of the woman is protean. From the great, deep, simple-hearted Tess to Cyprine, the volatile, gay heroine of Sardou's Divorçons, she has given us a gallery of womanly portraits which, in richness as in largeness of feeling, are unrivaled by any other English-speaking actress. As the play proceeds, the witness of eye and ear count far less and less. By insensible degrees mind and heart are brought into electric contact with the true and illuminating spirit of each different character and play. Her Hedda Gabler is the quintessence of Hamlet, limned in fine, sure strokes of pitch and fire."

## QUESTIONS ANSWERED.

Life rights by mail. No attention paid to anonymous, in part or in full. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.

R. T. C.: John Corbin, recently of the Harlem Opera House company, is not Ellen Terry's son.

R. F., Enroute: For information regarding plays mentioned, write Selwyn and Company, New York.

K. CRAIG: There is a play called The Infidel, a romantic drama in four acts, by Katherine Minahan; The Mirror has no record of its having been performed recently in Chicago.

## PERSONAL.



KLEIN.—Charles Klein is at his country place at Rowayton, Conn., completing a new play for Henry B. Harris, for production next season.

GENEE.—Adelina Genée gave an informal farewell supper to members of The Soul Kiss company after the performance Saturday night. She will sail for London to-day on the Kaiser Wilhelm II. for a season of eight weeks at the Empire Theatre, returning to America in the early fall for an extended tour.

HANNAL.—Mrs. Jennie Osborn Hannal, a Chicago singer, made her debut with the Covent Garden Opera company, London, on May 22, singing Eva in Die Meistersinger.

CARUSO.—Enrico Caruso sailed for Europe last Thursday on the Kaiserin Augusta Victoria. He will spend the summer on his estate in Italy.

STAHL.—Rose Stahl closed her long season in The Chorus Lady at Boston Saturday night. She will sail for Europe on the Baltic on June 11, and will return late in August.

HACKETT.—James K. Hackett and his little daughter, Elsie, visited the White House by invitation of President Roosevelt last Thursday. The President gave Miss Elsie an autographed portrait of himself.

RUSSELL.—Annie Russell will return to the stage next October after a rest of more than a year. She will appear first in London as Emma in Paid in Full. Her supporting company and the production will be entirely American.

WEED.—Marion Weed, the grand opera singer, was thrown from a carriage while driving near Rochester, N. Y., last Thursday, and was badly bruised about the head and shoulders.

LOFTUS.—Cecilia Loftus is to appear in William Gillette's play, That Little Affair at Boyd's, at Washington, D. C., on June 8, under the direction of Will A. Page. If the try-out is successful she will use the piece next season.

SKINNER.—Mr. and Mrs. Otis Skinner were guests of honor at the meeting of the Twelfth Night Club last Tuesday afternoon. The hostesses were Mrs. Robert Mantell, Evangeline Irving and Mrs. Aubrey Boucault.

DREW.—John Drew's play next season is to be Jack Straw, a comedy by William Somerset Maugham, that is now being played by Charles Hawtry at the Vaudeville Theatre, London.

WALTER.—Eugene Walter has completed a new play for production next season, probably under the management of Charles Dillingham. The title has not been announced.

HELD.—Anna Held closed her season in The Parisian Model on Saturday evening, May 23, and will go at once to her bungalow in Maine for a two weeks' rest before departing for her home in Paris. Miss Held will return to appear in a new musical play to open at the New York Theatre on Oct. 5. She will be supported by Charles A. Bigelow, and Mr. Ziegfeld promises one of the most elaborate productions he has ever offered the American public.

ANGLIN.—Margaret Anglin sailed from Vancouver last Saturday for Australia, where she is to begin her tour on June 27 at Her Majesty's Theatre, Sydney. She wishes to deny the published statement that she will appear at the Savoy Theatre next March.

MAUN.—Mr. and Mrs. Louis Mann (Clara Lipman) will sail for Europe next Thursday to spend the summer at Caribbad. Mr. Mann will return in time to begin rehearsals of Jules Eckert Goodman's new play.

THOMPSON.—Mrs. Frederick Thompson (Mabel Taliaferro) celebrated her twenty-first birthday by a party on Mr. Thompson's yacht, Elsie II, last Thursday evening.

JEFFERSON.—Charles B. Jefferson is very ill at his home at Hobe Sound, Fla. He has been suffering with stomach trouble for about six months. Mr. Jefferson is sixty years old.

DONO.—Marie Dono may not return to America next season, as her manager expects to keep her in London for a year.

SHAW.—G. B. Shaw is now engaged in turning his play, Arms and the Man, into a comic opera.

MONTGOMERY.—David Montgomery sailed for London last Saturday on the first stage of a trip around the world.

JAMES.—Louis James is preparing for his next season's production of Peer Gynt. The Mansfield scenery has been examined and is being rebuilt to fit any stage.

MATHEWS.—Frances Aymer Mathews has completed a new novel that is now in press. The title is "The Flame Dancer," and the scenes are laid in San Francisco. Application has already been made for dramatic rights.

FYFFE.—Charles J. Fyffe, the veteran actor and librarian at the Edwin Forrest Home, appeared at The New Century Club, Philadelphia, last week as Petruchio in the wondrous scene from Taming of the Shrew with Margaret Cecilia Dawson, a talented amateur, as Katherine. Mr. Fyffe is reported to have played with the verve of a young actor, and

with his young companion played received floral tokens, that for him bearing the card of the Fyffe Club, a body of amateurs named in his honor.

THOMAS.—Augustus Thomas will attend the National Democratic Convention in Denver next month, as substitute for one of the Missouri delegates chosen at the State convention.

## LETTERS TO THE EDITOR.

Criticism an Author-Spinner.

166 GRAND STREET, NEW YORK, MAY 29.

To the Editor of The Dramatic Mirror:

Sir.—As a reader of your valued weekly, I take quite a good deal of stock in the discussions on various subjects taken up from time to time. At the risk of being called a crank or a bore, I venture to communicate my views, however humble, on what you report Augustus Thomas has said at a recent gathering in the Hudson Theatre.

Not at all overpleasant is his allusion to Henry Arthur Jones' play, The Hypocrites, and incidentally to his author's dramatic limitations. Mr. Thomas calls the play a failure and an abortive counterpart or second-rate of The Servant in the House. Now, in my opinion, it seems incongruous to make any comparison of the two plays on the ground of analogy of any kind, for one seems to be the direct antithesis of the other. Above all it does not follow that the merits of the one must of necessity be disparaging to those of the other. As to the pecuniary success of The Hypocrites, I, as an outsider, am in no position to speak, but judging from the length of time it remained in the city it seems it must have met the satisfaction of the management also. As a play in itself it has well earned the appreciation of critics of the first rank both here and in England. What must have been the thoughts of the innumerable exponent of the cult of brotherhood, at the time, as one of those present?

Almost on the eve of his greatest triumph, Mr. Thomas elsewhere took occasion to fling out a few of his unbalanced opinions at the expense of some of the most eminent dramatists in Europe, such as Flaubert, Bourget, D'Annunzio, etc. He plainly pointed to his aversion for the psychological, and the sexual element in particular, which, he asserted, pervades their every production. In conclusion, the strength of his objection seemed to bear upon the right of the intellectual element in the province of the drama. What is The Witching Hour, if not a psychological problem, and does not the intellectual element appear all predominant?

After all, it is indeed gratifying to recur to Mr. Thomas' statement at the outset: "I am compelled to change my views on the theatre every few days." Let us hope that for the future he shall have good cause to continue the revision of his views, not only on the theatre and the drama, but also as to using due consideration for the work of a fellow-craftsman, who happens not to be present.

I am, dear Sir,

Yours very truly,

A. D. LUNA.

## The Spirit of Charity.

MINNEAPOLIS, N. Y., MAY 29.

Sir.—So much has been written derogatory to the "profession," that I would like to tell of a little incident that came under my own observation.

It illustrates, to my mind, the loyalty, single-mindedness, and loving kindness of their order toward the unfortunate poor and suffering members of the stage.

One day some years ago, I found myself passing down a street of New York city of very poor and unimpressive reputation. Coming along I noticed a baby carriage ahead of me on the sidewalk, driven by a girl of about ten summers. The little lady was beautifully dressed and seemed out of place amid such squalid surroundings.

Coming closer, I recognized the child as the little daughter of an actress with whom and her husband I was well acquainted.

Glancing into the baby carriage as I came up, I saw a tiny infant, terribly wan and emaciated, with but a step apparently between her and death.

I was so taken by surprise that I exclaimed: "Good heavens, Nellie, what are you doing here, and whose poor baby is this?"

"Oh," she said, "this little baby girl belongs to Mrs. So and So across the street. She is very poor, her husband is dying, and the doctor says the baby will die too unless she is taken out every warm day to the sunshine and fresh air of the neighboring park. The mother is a good woman, and was a fine actress, and as I have no money, so I come every day and take baby out, and the doctor says she is improving already. Oh," she continued, "lots of actors and actresses drop around as often as they can, and every one helps."

The dear child was perfectly artless, and seemed to see nothing incongruous in her action or in her surroundings.

There was the genuine milk of human kindness bubbling up at an early date. There was a living exemplification of the teachings of Jesus.

B. M.

## The Actor and the Agency.

PHILADELPHIA, MAY 21.

To the Editor of The Dramatic Mirror:

Sir.—"Good actors should keep their names and addresses constantly on file at the office of the agents." This sage advice recently appeared in an interview with the manager of New York dramatic agency, which was printed in your column. No doubt the lady's circular statements handed many good actors a laugh, in view of their experiences with agents.

I do not think I am afflicted with exaggerated ego. In fact, my friends tell me I am entirely too modest in these days of four flushers, but I do claim to be a "good actor." If I am not I should not have been able to retain positions in prominent character parts with such stars as James O'Neill, Louis James and Frederick Warde. Yet, while I have had my name and address listed with most of the well known agencies in New York, and, in common with other good actors, have haunted their offices for several seasons, I have never yet secured an engagement through them. Moreover, I have been subjected to slights and indignities cruelly jolting to ambition, and which have been impressively convincing as to the humiliating posture of art, with reference to the sordid side of dramatic affairs, as at present conducted. The system of hawking for an engagement is abominable enough, but when the agents permit the element of favoritism to dominate their methods, it is doubly disgusting to the earnest, ambitious and well equipped actor.

Time and again I have gone to an agent's office, on the tip that some stock manager was organizing a company, only to find that I was never asked to answer to the barber shop call. "Next!" I know I do not always come up to tape measure requirements, but I would like to get a chance to even talk with the private room inquirers. And who are the agents, that they should be judges of ability? Not long ago one of them, who admitted that he was looking for a man in my line, remarked, with a lofty air, that he never sent a man out unless he had seen him work. At what quick lunch establishment doth this, our agent, feed, that he is grown so great? An agent selected an extra man who "went on" in the company of which I was a member last season, to play the "heavy" roles with a standard stock company. Several members of that same company, who played important parts, were not even invited to see the manager. Horace Herbert made a mistake in his attempted condemnation of advance agents. He should have devoted his energy to dramatic agents and some managers. You will probably not print this effusion, but it is a relief to let off a little steam on this line. With best wishes for The Mirror, which is a source of weekly enjoyment to me, I am,

Yours truly,

HENRY FISKE.



# THE USHER



Every pecuniary problem that has faced the Actors' Fund of America has been solved by a loyal response to its needs in one or another form. Undoubtedly those who have the administration of the Fund in hand will devise some means in its present emergency, but primarily it is the duty of every member of the theatrical profession to contribute to the Fund the small sum that insures an active annual membership of the charity.

In 1902 the Fund was thought to have been placed beyond the need of future extraordinary effort in its behalf by the raising of the magnificent sum of \$185,500 by means of the great Fair held in the Spring of that year in Madison Square Garden. The profits of this bazaar, with other regular means—for the Fund at that time enjoyed a more general support from the rank and file of the profession than has been its fortune in late years—made a total of resources the regular income from which was thought to be more than sufficient for the duties of caring for the ill and deserving of the profession in need and burying its indigent dead, and the more generous-minded among the able of the profession who had still further plans for its needy and superannuated members began to promote other ideas for the enlargement of its work. At various times an Actors' Orphanage was favored, but this idea was abandoned in favor of that for an Actors' Home, and after some years of earnest effort the Home was established on Staten Island, mainly through a separate fund individually subscribed and otherwise recruited. It is apparent, however, that those in charge of the Home project did not realize the measure of added expense the enterprise would entail on the Fund proper. Two Misses at the time advocated an effort to secure enough money beyond that required for the establishing of the Home for its regular maintenance, but it was argued that the sums spent by the Fund for maintenance of the needy and superannuated of the profession in various institutions would go a long way toward supporting those who might be cared for in the Home.

With no further reference to the cause of the unfortunate condition the Fund has drifted into—due simply to shortsightedness in establishing the Home before adequate means for its separate maintenance were assured—it is but a duty to record the facts as to that condition. For the year ended May 1, 1903, the cost of preparing the Home, in construction, etc., was \$27,341.97, this sum being in addition to the purchase of the grounds and buildings, made by the Special Home Fund raised something over \$80,000. The receipts for that year on account of the Home were \$327. The following table will show:

	Receipts.
1903-4, Maintenance . . .	\$9,361.21
1904-5, Maintenance . . .	11,563.31
1905-6, Maintenance . . .	11,478.39
1906-7, Maintenance . . .	11,964.98
Totals . . . . .	\$32,368.89

This shows a deficit in five years of \$51,146.91 on account of the Home. The net profits of the Fair held at the Metropolitan Opera House in May, 1907, are stated to have been \$32,941.98, a sum which has served to wipe out the deficiencies of the five years, but according to the latest report of the Fund there is a deficiency for the year past of \$20,410.48 on general fund account. The cash balance of the Fund on May 1, 1908, is reported at \$18,682.36, and its investments are stated to be \$91,200, a total of about \$110,000. Thus it will be seen that the Fund's resources have fallen nearly one-half within a few years.

The sums realized from various regular sources by the Fund have in recent years shown a fluctuation which suggests that steady propagation of its interests are necessary. Receipts from dues and life membership by years are shown thus:

Year ending May 2, 1903 . . . . .	\$2,329
Year ending May 2, 1904 . . . . .	1,990
Year ending May 2, 1905 . . . . .	2,792
Year ending May 2, 1906 . . . . .	4,782
Year ending May 2, 1907 . . . . .	3,391

There were received from benefits during the same years:

1903 . . . . .	\$20,319.32
1904 . . . . .	6,718.39
1905 . . . . .	14,064.62
1906 . . . . .	16,708.16
1907 . . . . .	17,689.57

The receipts for the past year have not been disclosed, except that the Fair a year ago netted \$32,941.98. That the ten cent tax which by custom cannot some years ago was

to be levied by managers on each complimentary admission granted has been but spasmodically imposed and collected seems certain. For the year ended May 2, 1908,—in the latter part of which the tax was agreed upon,—\$8.50 was collected from this source; the next year, but \$10.00 was realized; during the year ended May 2, 1905, however, the sum from this source was \$8,222.30, had the next year it was \$9,051.11, while it dropped to \$4,906.75 for the year 1907. This would seem to show that this tax is not regularly adhered to.

It is plain that every effort must be put forth by the friends of the Fund toward a full realization from all these irregular sources of revenue, and it also seems certain that very soon again some extraordinary effort to raise a considerable sum must be made in order to meet the Fund's obligations.

In the meantime, Tim Minnan reports, every member of the theatrical profession not now associated with it should become a member of the Fund. The thousands of possible memberships would realize a good sum if effected, and in a multitude of members there would be comparative safety as to further needs.

John A. Hamlin, who died in Chicago last Wednesday, was one of the few remaining theatrical managers of the old type with whom some of the more pleasing traditions of the stage are passing away.

Mr. Hamlin had a business fellowship with

## "PETE" DAILEY DEAD.

The Famous Canadian Paces Away in Chicago After a Short Illness.

Peter F. Dailey died suddenly in Chicago last Saturday, May 23, of pneumonia and lung fever. He had been ill only a week, and on the morning of his death he seemed to be improving. When Joe Weber's company arrived in Chicago on the Sunday before Mr. Dailey was taken with a severe chill, and on Monday night he had a high fever. He insisted on playing his part the evening night, though he spent all of the time of stage lying on a couch. That night he went to bed with a worse fever, which never abated. Dr. Francis W. McNamara, a long-time friend, attended him night and day. Saturday morning Joe and Max Weber and L. J. Rodgers, Weber's manager, were summoned to the Auditorium Annex by a message from the doctor. Dailey rallied after their arrival and appeared so much brighter that Joe and Rodgers returned to the theatre to prepare for the matinee. Max and Dr. McNamara were alone with him when he died, at a little before twelve o'clock.

Robert Dailey was telegraphed for Saturday morning and arrived in Chicago Sunday. He is the only living relative of Peter. He took charge of the body, which had been removed to Rodgers' undertaking room. Members of Weber's company were permitted to take a last look at their comrade, and the Rev. M. J. Dorney, pastor of St. Gabriel's Church, Chicago, made a short address.

The body, accompanied by Robert Dailey, arrived in New York on the Twentieth Century Limited yesterday morning. More than 200 professional people were at the Grand Central when the train came in. A delegation of 100 members of the White Hats formed a special group and escorted the remains to the rooms of the Brooklyn Lodge of Elks, at 123 Schermerhorn Street. George Condit was in charge of the arrangements. Funeral services will be held at the Brooklyn lodge rooms to-morrow (Wednesday)

## ARTHUR COLLINS.



Photo Herald, N. Y.  
Arthur Collins, the distinguished 'cello player, will originate the part of a music master in support of his sister, Violet Collins, in the sketch 'Temptation,' written especially for them, next season.

Kidney Tartan in 'The Other Way,' Josh Boniface in 'Whirl-I-Gig,' Colonel Jagley in 'Barbara Frlay,' Jack Kilder in 'Whop-De-Dee,' Wallis in 'Wallis,' Jess Graham in 'Sapota,' Buck Winger in 'Twirly Whirly,' Mrs. Lipp in 'Humming Birds and Oulons,' Lord Spillhorris in 'The Blackness of Gelatine,' Rattle in 'The Big Little Princess,' Caramel de Jolingo in 'The Merry Widow.' Mr. Dailey was married on July 27, 1903, to Mrs. Mary Angus, nee Hanley. Mrs. Dailey died on Aug. 14, 1905.

## DEATH OF JOHN A. HAMLIN.

Veteran Theatrical Manager Passes Away at Chicago at the Age of 73.

John Austin Hamlin, owner of the Grand Opera House, Chicago, died in his apartments at the Virginia Hotel in that city last Wednesday night, May 29. He was seventy-three years old and had been ill a month following an attack of the grip. Mr. Hamlin's estate will probably amount to \$1,500,000. He is survived by a widow and four children.

John A. Hamlin was the last of three great Chicago theatrical men. James H. McVicker and Mr. Hodel were the other two. Mr. Hamlin was born in Cuyahoga Falls, Ohio. He went West in the early 30's and devoted his energies to county fairs and attractions of that kind. In 1866 he began selling his Wizard Oil. His business prospered, and in a short time he opened an office in Chicago and began to carry extensive advertisements in the newspapers. He established a printing plant of his own and issued an almanac, the first of its kind in the West. Bill Perkins, Artemus Ward and others were engaged to write articles for the little book, and it soon became very popular everywhere.

Mr. Hamlin after some years opened a music hall on the present site of the Grand Opera House in Chicago. It was burned in the great Chicago fire, and he then built a theatre. This became the home of legitimate attractions in the early 70's, and has ever since been one of the best theatres in Chicago. The funeral was held on Friday from the home of a son of the deceased, Harry L. Hamlin, 112 Astor Street. The funeral was attended by all of the Chicago theatrical managers and many of the profession who were in the city at the time. The pallbearers were business friends of Mr. Hamlin, among whom were P. C. Donald, Judge Tuthill and Kerns, Frank Hamlin and George Eldridge, Wagonbills and Kemper, whose production of 'Paid in Full' is now the attraction at the Grand Opera House, wired from New York to close the attraction until after the funeral.

## PATHFINDERS AND TRAILERS HOLD JUBILEE.

The Pathfinders and Trailers' Club had its jubilee at Blaney's Lincoln Square Theatre last Sunday night to an appreciative audience that packed the house. The event was a financial and artistic success from start to finish. The programme was made up of some of the best art-ists in vaudeville, and the evening's entertainment lasted until 12 o'clock.

The artists who appeared during the evening were George Fisher, Mary Hickey Nelson, Frank Graham, Edith Randall, Libby Blundell, Brucie Clifford, Benjamin Chapin, Grace Delmore, Gardner and Gilder, Zena Kiefe, Howell and Scott, the McConnell Sisters, Phil and Nettle Peters, Mark Sullivan, Lew Kelly, Al H. Weston, Lucy Young and the Van Brothers. Charles E. Blaney, Mrs. Spooner, Edna May Spooner, Cecil Spooner and Augustus Phillips witnessed the performance from a box.

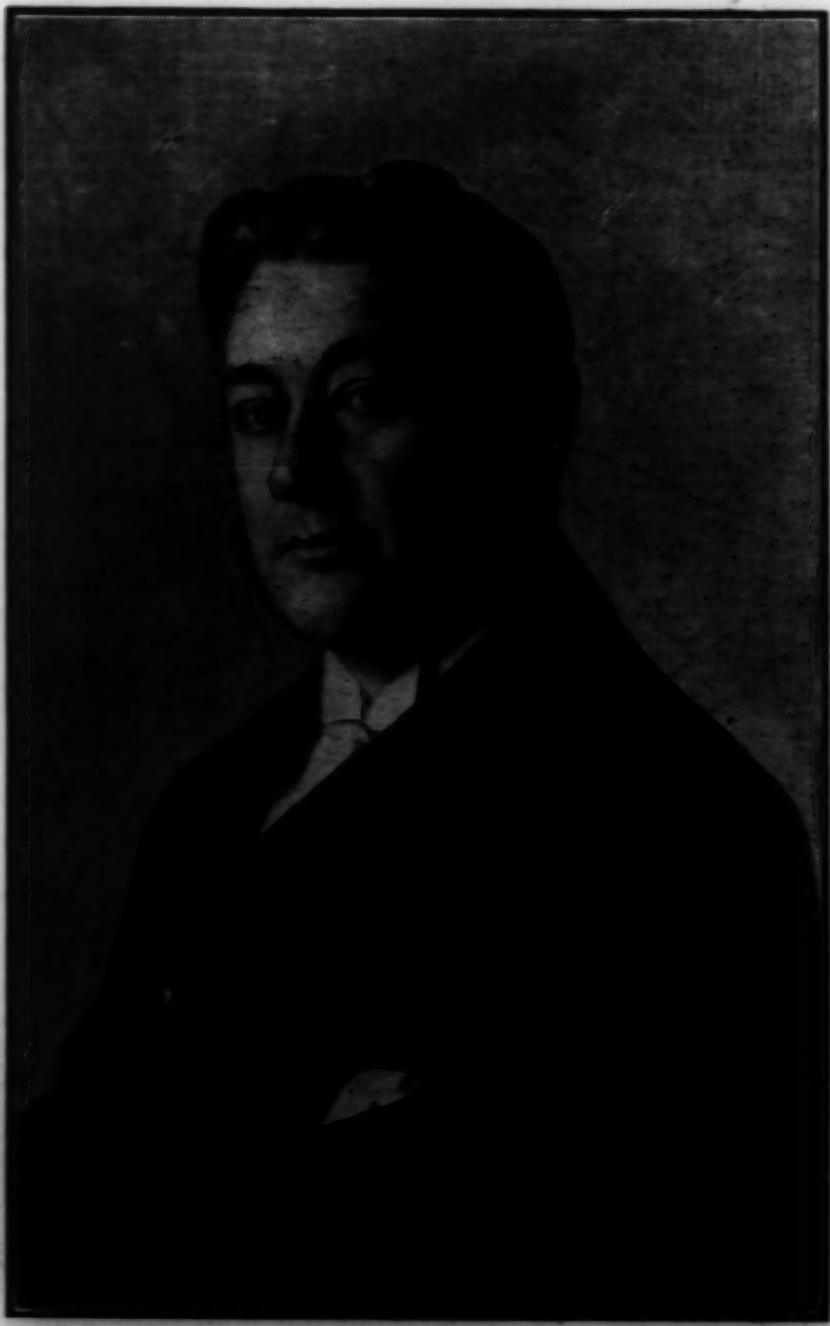
The Pathfinders and Trailers' Club was founded Aug. 12, 1904. Its present officers are W. D. Fitzgerald, president; J. R. Isaac, vice-president; Joseph A. Daly, secretary; Thomas C. Ryan, treasurer. The Board of Governors are Joseph R. Boyner, Warren R. Irons, John F. Daly, Harry E. Bryant, James Weldon. The following are the different committees: Entertainment Committee: Lewis Talbot, Warren R. Irons, James J. Williams, Fred F. Fleck, Joseph Edmonston, Charles H. Wears and Ed Wagner. Publicity Committee: George A. Florida, Roger R. Pearson, Edward H. Walsh, Joseph Solly, Maurice E. Cain and Jack Levy. Reception Committee: Wesley F. McLean, Walter Adams, Ted Miller, William T. Storch, Charles F. Edwards. Press Committee: John Pollock, Robert Goodman, Ed Wagner, Frank Welch and Joseph Solly.

## BLANEY SUES LOTTIE WILLIAMS.

Mark Swan was given a verdict of \$70.75 against J. J. Quirk, manager of the Kaiser Opera House, Mahanoy City, Pa., in the Pennsylvania courts last week in a suit for breach of contract brought to recover expenses of advertising and letting a Good Fellow in that city last November. The play was booked for the Opera House on Nov. 24, and the plaintiff claimed that the house manager cancelled the date on the ground that the entertainment was "no good." Swan brought suit to vindicate his reputation. The jury granted him the full amount of his claim.

## BLANEY SUES LOTTIE WILLIAMS.

An action to foreclose a mortgage given by Lottie Williams, the actress, to Charles E. Blaney, a theatrical manager, is pending before the Superior Court in Mahanoy City, Pa. The mortgage covers the summer home of Miss Williams at New Canaan, Conn., and was given to Blaney to secure notes amounting to \$2,500. Miss Williams alleges that the property was a gift from Blaney, and that at the time of execution of the mortgage she did not know the nature of the instrument she signed.



Courtesy New York Times. PETER F. DAILEY. Photo Bangs, New York.

players that led to strong friendships; and, as he was always loyal to these friendships, he had a following in the profession that reflected great credit on him as manager and man.

Mr. Hamlin's theatre in Chicago, the Grand Opera House, for many years was and still is the professional headquarters in that city of a number of the most prominent stars. It long has been conducted on strictly independent lines, and players once established in it are assured always of a hearty welcome from its clientele.

Such actors as Joseph Jefferson and Richard Mansfield were among the regular stars who for season after season had no other professional home in Chicago, and would play in no other theatre in that city.

Mr. Hamlin was a man of strict business integrity, and he had many qualities that endeared him to a large circle.

## FOR A SHAKESPEARE THEATRE.

There was a demonstration on May 19 at the Lyceum Theatre, London, the cause of Henry Irving's great Shakespearean triumph, in favor of the erection of a national theatre as a central memorial to Shakespeare instead of the proposed statue in Portland Place. Lord Lytton presided over the gathering, and the house was filled with representatives of the dramatic and literary circles of London, including Mr. John Galsworthy, Bernard Shaw, T. P. O'Connor, Mr. Sydney Russell, and Arthur W. Pinero. Alfred Lytton, M.P., was sponsor for the main resolution in favor of the establishment of a national theatre as the most appropriate memorial. This was carried unanimously, and a committee was appointed to draft a scheme of execution.

morning at eleven o'clock. Burial will be at Woodlawn.

Peter F. Dailey was born in New York city in 1864. He made his first appearance on the stage at the Globe Theatre, New York, in 1878, as a dancer with a bare-foot reel and a mixture of song and comedy called 'Hondurians.' In 1877 he traveled with Whitney's Circus as clown and singer, and later in the same year became a member of a vaudeville team known as the American Four, consisting of Dailey, Pettigill, Gals and Hines. This combination played throughout the United States from 1878 to 1885. In the latter year Mr. Dailey joined the Howard Atherton company, playing there for three years. In 1888 he formed a partnership with John Kate Castleton's company as leading comedian. The next season he played 'Lorraine' in 'Evangelina.' In 1890-'91 he supported James T. Powers in 'A Straight Tip,' playing Jack Robinson. His next play was 'The Baron,' a Mad Rumpus, and in the summer of 1892 he appeared as star in J. J. McCall's farce, 'A Country Sport,' playing Harry Hardy. May Irwin was an important member of this company. He stayed for six seasons with the company of Rich and Harris in other farces, including 'The Good Hand,' in which he played 'Mink' and 'The Night Clerk,' playing Oscar Moore, and 'A Good Thing,' playing Billy Randall.

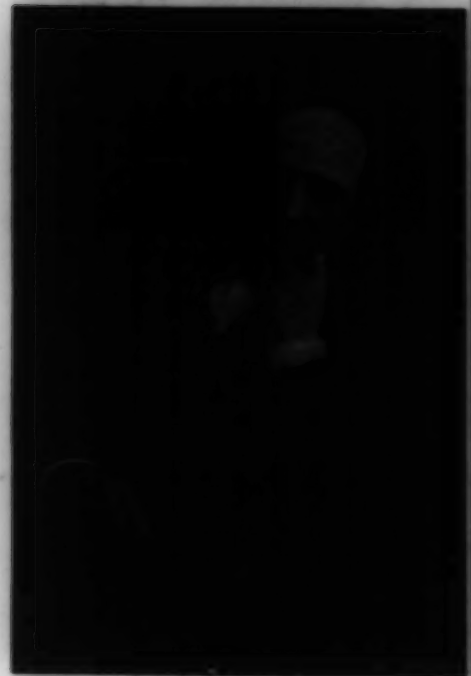
He became a member of Weber and Fields' company during the season of 1897-'98, remaining with that organization until 1904, when he starred in Hodge, Podge and Co., and then in 'Champagne Charlie.' He then returned to Weber and Fields and remained until they separated. During the seasons of 1905-'06 and '07 he starred in 'The Frogs,' a musical play, and for a time was a member of 'Low Fells' company, appearing in the burlesque of 'The Good Hand' in the season of 1904-'05. He was engaged in vaudeville in a combined variety of the Frogs Agency, called 'Nasty's War Correspondent.' He joined Joe Weber's company during the past season when the burlesque of 'The Merry Widow' was put on, playing Caramel de Jolingo. Among the early Mr. Dailey played with the old Weber and Fields company were Jess Barker in 'The Co-Quem,' Al Seltzer in 'Fanny Oak' and Harry Barry, Count de Puck in 'Crymson,' Duffess de Grosse in 'Catherine,' Caryl Jewell and Edmund Pennington in 'Mister Smith.'



## THE LONDON STAGE.

## THREE IMPORTANT PRODUCTIONS IN GAWAIN'S CHRONICLE.

Pinero's *The Thunderbolt* Strong and Well Acted—  
G. B. Shaw's *Man and His Maker*—  
Some and Undramatic—Billy Rotterford's  
Descent—The Sensible Constance.



ARTHUR WING PINERO.

(Special Correspondence of The Mirror.)

LONDON, May 16.—Three very important productions, namely, Pinero's new play *The Thunderbolt* at the St. James's; Bernard Shaw's much-boomed so-called "Instructive Conversation" entitled *Getting Married*, at the Haymarket; and *Butterflies* by W. J. Locke at the Apollo, have been the chief theatrical events since I mailed to Misson readers last Saturday. We have also had a strange mixture of melodrama and farce called Billy Rotterford's *Descent* at the King's Theatre, Hammersmith, and a still stranger amateur-made play called *The Sensible Constance* at the Kingsway. Likewise there has been a vouchsafed to us Lord Howard de Walden's Arthurian blank verse play entitled *Lancelot*, at the Playhouse. These, with a most peculiar and novel kind of matinee at the aforesaid Kingsway, have formed the entire dramatic output in this metropolis, in this now passing week of grace.

*The Thunderbolt*, produced by that highly esteemed and most businesslike of our actor-managers, George Alexander, last Saturday, drew one of the most distinguished audiences ever seen in any playhouse, an audience comprising many of the best Americans now in our metropolitan midst. This great gathering was of course not surprising, for not only does Manager Alexander do things in the best possible manner, but Arthur W. Pinero is still our best living dramatist. A. W. P.'s latest play is in four acts and is described as "an episode in the history of a provincial family." It contains some of the author's very finest writing and character drawing. The provincial family indicated is represented by James Mortimore, Stephen Mortimore, Rose (married to Colonel Ponting), Thaddeus Mortimore and his wife, Phyllis. All these, with the exception of Mr. and Mrs. Thaddeus, are of a drab, sordid, selfish type, full of petty meannesses to each other and utterly unable to detect their own respective defects. Thaddeus and his wife—he a professor of music and she the daughter of a local grocer—are free from the grasping selfishness of the remainder of the family, but even these twins are handicapped by some weakness of will and over-much sentimentality. There is also one other character possessing something of what another (and of course greater) dramatist has called "the milk of human kindness," and that is Helen Thornhill, of whose existence this precious family has been utterly unaware until the rising of the curtain. Then it is soon borne in upon them that Helen is the illegitimate daughter of the head of their family, Edward Mortimore, a wealthy local bachelor brewer, who died a day or two before, and whose corpse is supposed to be lying upstairs during the first act of the play.

In this first act, played with the window blinds drawn down and with the players speaking in whispers and preparing for the family mourning, the deceased Mortimore's brothers, sisters and wives are seen figuring out how much apiece they are likely to receive from their dead brother's estate, as he has died without leaving a will. The advent of the aforesaid illegitimate young daughter annoys the family, not so much because of the stain upon the memory of their dead brother, but because it means another one to share in the booty. The better mannered Thaddeus and his wife are looking forward to their share in order to relieve them from the adverse circumstances which have kept them from becoming so well off and so prominent as the other Mortimores who have browbeaten the pair shamefully for years, chiefly on account of the fact of Mrs. Thad's father having been in the grocery line. The family lawyers, arriving upon the scene, scatter some dross among the expectant group by showing that, before the property is divided, it is necessary to advertise with a view to discover if there ever has been a will or not. Some relief, however, is imparted to the family by the fact that the illegitimate daughter, piqued by the thought that her father who in secret always seemed to love her so deeply, has left no mention of her, declares that she will take no share whatever of that father's wealth.

Amid this not very pleasant, but alas! perfectly natural family, Phyllis moves silently and in apparent sorrow. It is not until after a series of artistically worked little family jars and just as the family are about to meet to divide up, as no will has been found, that the "Thunderbolt" falls. Suddenly standing Thaddeus, as he is about to join the family wealth-dividing council, Mrs. Thad in an agonized scene, shows that the deceased did leave a will, and that she, while tending him in his dying moment, took possession of that document and rushing out with it into the streets the following morning tore it up and cast its

pieces into the local canal. The wretched woman adds that she committed this felonious act while moved by bitter remembrance of her and her husband's struggles, in order that she and he might have some share for themselves and children of the dead man's two hundred thousand pounds. For, as she points out, the will was made in favor of one person only, namely, the aforesaid illegitimate daughter, but when Mrs. Thad destroyed the will she, not knowing of the existence of that daughter, assumed that the legatee was some woman who didn't deserve it.

After hearing his wife's terrible confession poor Thaddeus rushes off in a dazed condition to the family meeting. This meeting is shown in one of the finest written scenes I remember to have met, and naturally as experienced playgoer and ditto play-actant, I have not a good many such scenes in such "will" plays as *Le Testament de Cesar Giroudet*, *Bulwer Lytton's Money*, *H. T. Craven's Miriam's Crime*, *L'heritage de M. Plumet* (adapted as *Mr. Gull's Fortune* by one who shall be nameless) and last but not least, young Granville Barker's very clever comedy, *The Voysey Inheritance*.

Really this scene of Pinero's, showing the eager, narrow-minded, back-biting set, clamoring for their respective shares of the dead man's money, and with poor Thad, staggering in toward the end crushing them with news that there was a will and that he destroyed it, forms a splendid tour de force in the art of dramatic writing. It roused the audience to great enthusiasm, especially when poor Thad, having self-sacrificingly taken the guilt upon himself without careful consideration as to details, is badgered so acutely by the family and the lawyers that, unconsciously, he reveals the fact that his wife is the culprit. Thad dashes from the room in an agony of despair, pleading for the wife whom he loves so dearly.

At this fine point the act deep should fall, but, alas! here, as in the case of all the other acts, Pinero has deliberately (so it seems to me) popped in an anti-climax spinning out the act and dropping the curtain on some unimportant point. Even in the last act, where the illegitimate daughter elects not to take all the wealth, but to share it around, and especially to provide for Mr. and Mrs. Thad (the only ones who have been kind to her) the explanations and arrangements are prolonged to an irritating extent diluting the interest considerably.

Notwithstanding these defects *The Thunderbolt* is a memorable piece of work, but with all its brilliance I fear it may not be so great a success financially as certain of the author's previous fine works. My reason for this fear is that *The Thunderbolt* lacks, to a large extent, that contrast which is so essential to success in any drama. It has not enough of tenderness and sympathy to balance the cordiality of the family surroundings. Of course one might say that in his drawing of such a family A. W. P. has been consistent, and I grant that he has been, but I do wish that he had imparted something more of a tenderer humanity into the play.

As regards the acting nothing could be finer. George Alexander as the suddenly struck down Thad, striving at all hazards to shield his beloved but erring helpmate; Mabel Hackney, as the will destroying wife; Louis Calvert, as a bullying, bragging builder; Norman Forbes, as a weakish local newspaper proprietor; Alice Best, Kate Bishop and May Paley, as nagging and nasty-minded wives; and J. D. Beveridge and Julian Royce as the two lawyers concerned, are simply perfect in their respective roles. As the fresh, young daughter, Helen Thornhill, Stella Campbell (daughter of Mrs. Pat) made a highly successful West End professional debut, looking and speaking exactly as her artistic mother did at this very theatre fifteen years ago in Pinero's still greatest play, *The Second Mrs. Tanqueray*.

And now for Mr. Shaw. Misson readers may have noticed that although I have no admiration, let alone adoration, for some of George Bernard Shaw's habits and customs as playwright, essayist, orator and so forth, yet naturally I have a great admiration for all of his work—which is worth admiring. Although G. B. S. is extremely eccentric and by no means unaddicted to self-advertisement, and though he is given to pose unduly, yet of course I can always welcome our Irish Ibsen for his undoubted wit, his airy persiflage, his keen intellectual humor and his mostly brilliant character drawing.

It is with regret, therefore, that I have to announce that the great Shaw's "instructive conversation," entitled *Getting Married*, produced at the Haymarket last Tuesday afternoon for commencing a series of matinees withal shows Shaw for the most part in a very sorry light. He has well named it a "conversation," for the whole of the three acts is taken up with a series of dialogues and discussions without one atom of action to vary what proved to be most weary proceedings. The first act (or "action," as G. B. S. prefers to call it) has a good deal of the Shavian pert and lively humor, together with something of the Shavian clever but one-sided observation of character.

Two young people, Edith, daughter of the Bishop of Chelsea, and Cecil Sykes, the simpering son of a moneyed mother, have arranged to be married on the very morning when the piece starts. After keeping the bridegroom, etc., waiting a long time and letting the poor parson grow cold, it is shown that the bride-elect and her betrothed have that morning been studying respectively a certain anti-matrimonial pamphlet entitled "What Are You Going to Do? By One Who Did-It." This brochure has unsettled them both to such an extent that each resolves not to proceed further with the nuptial contract. Now this idea in itself is quaint and full of humorous possibilities, but lo! instead of availing himself of these to any appreciable extent our G. B. S. has simply jabbered and jabbered all around the idea. What is more surprising still in the case of Shaw is that he becomes, long before the end, weak in his wit, feeble in his humor, nay, shall I say, flatitudinous? Moreover, I grieve to have to say that a large number of Shaw's multitudinous questions and answers in the so-called "instructive conversation" are not only on the level of Christy Minstrel conundrums, but worst of all, a large amount of these not too bon mots are highly offensive both as regards religion and domestic and marital purity. In point of fact some of the views expressed are brutal to some extent, as for example when G. B. S. declares that when a pauper and his wife are separated in the workhouse each always hails the separation as a joyous relief. But the worst point of the whole thing is the persistent cheap mockery at morality and religion. These sneers and mockeries are written exactly in the strain of the cheap and nasty atheistic and more or less indecent "literature" which also looms so largely on many of our railway and other bookshelves.

To sum up—shock away! and woe is me! (or rather woe is Shaw) our Shavian idol has intoned somewhat this time. Long before his "conversation" finished on Tuesday much weariness of the flesh was apparent among kind friends in front. Shaw says that he wrote this piece in order to have revenge upon the critics. Odds Pans and Paragraphs! (as Bob Acres would say) methinks the critics have had revenge upon him this week, for even some of his most devout critical worshippers have been unable to say anything in favor of *Getting Married*.

For my part I am wondering firstly why our censor passed the last act of this "conversation" without insisting upon the removal of certain unpleasant and blasphemous lines. Secondly I cannot choose but marvel that some of the characters were taken by reputable actors and actresses.

If ever an author owed gratitude to his players Shaw owed gratitude to his on Tuesday. Henry Ainley as the Bishop; Mary Horke, as the only really decent woman character in the piece; Holman Clarke, as a grocer—a repetition of that excellent character of William the waiter in Shaw's excellent play *You Never Can Tell*; James Hearn, as a very high church priest who was brought on to be mocked for his religious views; Fanny Brough, in the utterly understandable character of a coal-selling Mayores; Beryl Faber, as an advanced young woman who was quite willing to have children if she didn't have to have a husband as well, and Charles Fulton, as a general who was borrowed from the same author's "Chocolate Cream Soldier" in *Arms and the Man*, and all these acted most artistically.

Praise is also due to that sweet young girl actress, Marie Lehr (who had to play a young wife eager to possess two or more husbands at once); Berthe Thomas, as the brainless bridegroom-elect; Auriel Lee, as the very advanced bride-elect; William Farren, Jr., as a nasty minded divorced husband, aged fifty, and Robert Lorraine, as a blatant pursuer of other people's wives, including the unintelligible character of the coal-selling Mayores. Isn't this a pretty lot of people to put before a public audience. Fudge! Likewise Pshaw!

G. B. S. on being interviewed since this precious production has stated that his "conversation" (N. E. He has since dropped the "instructive") should have been criticized only by women. I should like Shaw to have heard the remarks concerning his piece which were spoken after the fall of the curtain, and especially by certain ladies and gentlemen who walked out of the theatre indignantly during the performance of his extremely nasty third part.

The aforesaid Billy Rotterford's *Descent* was written for Woodson Grossmith, and very funny he is in the character of a bouncer who pretends to get himself arrested by brigands in order to extract from pepper large sums of money as "ransom." It is a droll idea, but the piece needs better welding together. Woodson, who was well supported, will continue touring with the play.

The *Sensible Constance*, alluded to in my introduction, does not call for further description. It was very inchoate, and even more than in the case of Billy Rotterford's *Descent*. The farcical and the melodramatic elements were not too skillfully mixed.

With regard to Lord Howard de Walden's poem-play, this being only just given and needing more detailed attention than I can give it at the moment of mailing, I must ask leave to return to it in my next.

To the list of utterly undeserved financial failures in the London theatres, I regret to have to add *The College Widow*, which rollicking piece finishes at the Adelphi to-night, and Beerbohm Tree's magnificently produced and splendidly cast revival of *The Merchant of Venice*. This will be replaced in a week or two by *The Merry Wives of Windsor*, with Tree and Ellen Terry; and after that *Copelin* comes to His Majesty's.

GAWAIN.

## BOOKS AND MAGAZINES.

*Smiling Round the World*, by Marshall P. Wilder. Funk and Wagnalls Company, New York.

"Smiling Round the World" is the title of a new book by Marshall P. Wilder, just issued by the Funk and Wagnalls Company. It is a description of a trip made by the author a couple of years ago, and is interesting from first to last. It is written in a chatty, breezy style that reflects Mr. Wilder's happy personality constantly, and is enlivened with anecdotes and stories on almost every page. Some of them may be recognized, but as they fit in very nicely, no fault can be found with them because they are more or less familiar. There are twenty-two chapters in the book, and they deal in turn with the trip to the Pacific Coast, the ocean voyage, Hawaii, Japan (five chapters), China, Manila, Singapore, Ceylon, India, Madras, Gibraltar, and the voyage across the Atlantic. The chapters on Japan are particularly interesting and show that Mr. Wilder is a keen observer of the small things that escape the average tourist. The theatres, the customs of the people, and a thousand and one other things are touched upon in a way that makes the reader feel that he is right beside the little humorist as he asks the questions that get him the information he is seeking. Many interesting facts are also told of Manila and the Philippines, and though Mr. Wilder's stay was short, he managed to pick up a vast fund of information. The book is very handsomely printed, and is illustrated with many photographs "snapped" by the author. It will furnish many a pleasant hour for people who have never traveled, as well as for those who have been over the ground, and like to be reminded of their experiences by looking at them through another man's eyes.

"Drama and Life," by A. R. Warkley. Brentano, New York.

In this volume the scholarly and discerning critic of the *London Times* has set forth valuable results of his study of the theatre of today, showing the development of the stage from cruder times and manners, both as to the drama and life itself. The volume is made up of essays printed in *The Times* and *The Edinburgh Review*, with such alterations and emendations as are natural to further thought and their assembling. The table of contents vouches for the interest and value of the book, which treats of "Modern English and French Drama," "Some French and English Plays," "The Modernity of the Poet," "Processes of Thought in Play-making," "Laws of Chance," "The Art of Acting," "The Dynasts and the Puppets," "Curiosities and Hobbies in the Theatre," articles on Euripides, Shakespeare, Henry Irving, Pinero, Barrie, Bernard Shaw, Beaumont Newhall, Sarah Bernhardt, Bjornson, and other subjects.

*The Jewess*, by Miguel Zamacois, translated by John N. Roedel, New York, Brentano's.

The translation of Los Bouffons, as played this season by Maudie Adams, has just been published by Brentano's. The play makes a book of 175 pages, bound in black cloth with label and trading in gold. It is a welcome addition to the all too small library of published plays.

*Shantay*, by Hugo von Hofmannsthal, translated by Arthur Symonds, New York, Brentano's.

This is the version of *Shantay* used by Mrs. Patrick Campbell at the Garden Theatre this winter. The book is bound in dark purple cloth, with title in gold, and the play comprises thirty-three pages. Type and paper are both good.

## THE MERRY WIDOWS AUTHORS.



LEHAR, STEIN AND LEON.

Franz Lehar, Leo Stein and Victor Lehar, composer and librettists of *The Merry Widow*, had this group picture taken on the occasion of the 500th performance of the operetta in Vienna, where the piece was originally produced. Lehar is the man with the cigar-box violin. Stein has a drum and Lehar plays the trumpet. The 500th performance of the New York production occurred last Friday night, when "Merry Widow" hats were distributed to the women in the audience.

## Gossip.

The Actors' Church Alliance wishes to remind its members that annual dues were due on May 1.

Baseball teams composed of members of The Yankee Tourist and Lonsome Town companies, played a six inning game at Philadelphia last Tuesday. The score was 18 to 9 in favor of Lonsome Town. Raymond Hitchcock and Max Dill were the pitchers.

Giulio Gatti-Casazza listened to a new American grand opera last week entitled, *The Pipe of Desire*. The libretto is by George E. Barton of Boston, and the music by Frederick S. Converse, instructor in higher composition at Harvard.

Al. H. Wilson has just closed a highly successful tour in his two-year-old vehicle, *Metz in the Alps*, and is now busily at work upon five original songs for introduction in his new play, now being written for him by his manager, Sidney K. Ellis, and which is announced to eclipse anything heretofore presented in his career. The title is not yet decided upon.

Frederick Haynes, recently with Charles E. Hanford, gave a supper to professional friends at Syracuse on May 19. Among the guests were James O'Brien, John Shyne, Edward Fitzgerald, John Tague and Thomas Madden.

Arthur Forrest has been engaged by Harrison Grey Fiske to replace Bruce McKee in the part of Kosmer in *Rosmersholm* with Mrs. Fiske for the rest of the season, and is being highly praised by the critics for his work in that role. Mr. McKee requested Mr. Fiske to release him in order that he might take the place of Kyrle Bellow in *The Thief*.

Dudley Clifton, remembered here as a member of the Manhattan company in *The New York Idea*, with Mrs. Fiske, and in other engagements, has been interviewed at length by various journals in Sydney, N. S. W., where he has opened his engagement with the Julius Knight company, under Williamson's management. Mr. Clifton is a favorite in Australian cities, where he has appeared in various plays.

Justina Wayne, Mary Keogh and Frank Lamb send word by picture postcard of their safe arrival at Hawaii on May 5. They are on route to Australia.

Anthony E. Willis is at present novellizing his play of frontier army life, *The Lost Trail*, and the same will come out early in the Fall under a well known imprint. Prior to engaging in the theatrical business, Mr. Willis was a frequent contributor to the various magazines.

Beginning next week, the Grand Opera House will be devoted to moving pictures and vaudeville, at five and ten cent prices. The Bijou will "go" same experience this week.

W. J. Crawford has been engaged as principal comedian for Three Twines when that play comes to the Herald Square Theatre this summer.

John C. Rice and Sally Cohen expect to be starred next season in a new farce entitled, *Just Like a Man*.

## CURRENT AMUSEMENTS

Week ending May 31.

ACADEMY OF MUSIC—R. H. Sothorn in *If I Were King*—4 times.  
ALHAMBRA—Vaudeville.  
AMERICAN—Italian Grand Opera in repertoire—4th week.  
ASTOR—Fell in Fall—14th week—104 to 111 times.  
GARNERIE LYCEUM—George Merritt in *When Knights Had Wives* in Flower.  
CASINO—Sam Bernard in *Nearly a Hero*—14th week—104 to 110 times.  
CIRCUS—The Merry-Go-Round—8th week—34 to 41 times.  
COLONIAL—Vaudeville.  
DALY'S—Girls—10th week—73 to 80 times.  
DEWEY—Indian Maidens Burlesque.  
EMPIRE—William H. Crane in *Father and the Boys*—14th week—81 to 104 times.  
GOTHAM—Vaudeville.  
GRAND—Closed May 23.  
GRAND OPERA HOUSE—Chamney Olcott in *O'Hell of Perry*—32 times, plus 5 to 16 times.  
HACKETT—The Whiting Hoax—26th week—221 to 229 times.  
HERALD SQUARE—Low Fields in *The Girl Behind the Counter*—36th week—230 to 235 times.  
HIPPODROME—Closed May 23.  
HUDSON—Oris Skinner in *The Honor of the Family*—18th week—112 to 120 times.  
HURTIG AND NEWMAN'S MUSIC HALL—Beverly Burlesque.  
KALACH—Vaudeville.  
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.  
KEITH & PROCTOR'S TENTH AVENUE—Vaudeville.  
KNICKBOCKER—The Circus in The Yankee.  
LINCOLN SQUARE—Ocell Spenser in *The Girl Raffles*—70 times, plus 10 times.  
LONDON—Ocell Spenser in *The Girl Raffles*—18th week—112 to 120 times.  
LYRIC—The Wolf—6 times, plus 5th week—23 to 40 times.  
MADISON SQUARE GARDEN—International Music Exposition.  
MAJESTIC—Closed May 19.  
METROPOLE—Adelaide Kain in *Caravan*.  
MINER'S BOWERY—Grandstand Burlesque.  
MINER'S EIGHTH AVENUE—Closed May 19.  
MURRAY HILL—Al. H. Wilson in *The Merry Widow*—32d week—231 to 239 times.  
NEW YORK—Richard Carl in *Mary's Lamb*—1st week—1 to 9 times.  
PANTON'S—Vaudeville.  
SAVOY—Henry Miller Flavers in *The Servant in the Stewardess*—Closed May 18.  
THEATRE—Closed May 23.  
VICTORIA—Vaudeville.  
WALLACE'S—The Gay Madman—2d week—9 to 18 times.  
WINTER—Closed May 19.  
WYNDHAM—Platters' Stock Co. The Walls of Jericho.  
YORKVILLE—Mabel Holland in *Widowmaker*.



## THE MOVING PICTURE FIELD

## A MARVELOUS GROWTH IN A COMPARATIVELY NEW FEATURE OF AMUSEMENTS.

As "The Mirror" Predicted Long Ago, This Species of Entertainment Is Finding a Place in Theaters Formerly Devoted Exclusively to Drama—Evidence of Permanence—Notes of the Industry

Nearly a year ago *The Mirror* predicted what has come to pass—namely, a conversion of many legitimate and vaudeville theatres into moving picture houses. It was pointed out that this course was the only one open to many theatres that were feeling the competition of the innumerable five-cent houses that were springing up on all sides. Even in one-night stand towns managers were urged to consider the advisability of filling their open dates with their own moving picture entertainments.

Time has verified *The Mirror's* forecast, and moving pictures are now well established in the regular theatrical field, with undeniable evidence of further growth in the same direction. Film manufacturers are catering to this class of business which they are now better able to do than ever before, owing to the vast improvements that have been made both in films and apparatus.

At the same time the original moving picture theatres have advanced in character as well as in number. Roughly fitted up "shows" have become handsomely decorated and well equipped little theatres, and from five-cent admissions, which were formerly universal, many of the better houses have adopted the ten-cent scale, catering to a better class of audience. Many moving picture theatres now include one or more acts of vaudeville in their regular programmes, and all of them give illustrated songs as a part of the entertainment. In short, the whole moving picture field has developed upward.

## A Permanent Growth.

Mr. B. Morton, of the Nicholas Power Company, which manufactures the Powers Camera-graph, a projecting machine that is said to be more extensively used in the East than any other apparatus of this character, talked interestingly recently to a representative of *The Mirror* in reference to the growth of moving pictures in legitimate theatres.

"It is a growth upward that appears to be permanent and extensive," said he. "The policy which Keith and Proctor have adopted in many of their houses proves this. Many others are doing or contemplating the same thing, and we look for a continued movement in that direction all over the country."

"We are in a position to speak on this subject with some authority, as we are furnishing fully seventy-five per cent. of the machines used for exhibition purposes in the East and a large share of those in use elsewhere."

Mr. Morton also intimated that where managers of legitimate theatres were converting their houses into moving picture places they were buying their machines outright instead of renting them, as would be the case if they were only preparing to embark in the business temporarily.

## Exporting Films to Europe.

It is not generally known that American manufacturers of films are extensive exporters to Europe. It is not probable that Europe consumes as many American films, as it sends across to this side, but nevertheless the business is of great importance.

At the office of the Biograph Company a representative was informed that this company has standing orders for large numbers of copies of each new film it produces, to be shipped to England, France, Germany and other European countries.

"Our experience," said Mr. Dougherty, the general representative of the Biograph Company, "is that the life of a film in Europe is much longer than on this side. Over here, you know, a film that has gone the rounds once is an old story, and unless a great hit has been made there are few calls for a film to be repeated. But on the other side it is different. We are constantly in receipt of European orders for copies of old pictures, and these orders usually call for a considerable number of copies of each film."

## Not Worried by Laeombe Decision.

The Judge Laeombe decision in the United States Circuit Court restraining the producing of certain scenes from Ben Hur by the Kalem Company, is not taken as seriously in the moving picture world as it has been in strictly theatrical circles. The case will be appealed to the Supreme Court in order to get a precedent on the subject, but even if the decision should go against the film company the manufacturers do not appear to consider it a matter of seriously alarm. On the other hand, they claim that it will be of distinct benefit, giving the moving picture film maker at least a standing in court and an opportunity to protect his own productions by copyright, a thing that he has not been able, heretofore, to do. *News and Film Index*, a trade journal said to specially represent the Edison Company and their allied interests, of which the Kalem Company is one, in a recent issue said: "Heretofore the only branch of the copyright law under which the film manufacturers have been able to seek protection against infringement has been that applying to photographs. They have had broadside prints of each leading scene of a film made and filed in the copyright office in Washington, and upon these a photograph copyright has been issued. This has proved to be wholly inadequate, and last week the manufacturers authorized counsel to urge better protection for their productions as dramatic representations. In view of Judge Laeombe's decision it would seem that the culmination of this movement in favor of the manufacturers is practically only a matter of time."

It is further pointed out that the injunction does not apply to Ben Hur films already manufactured and in use, but only to the Kalem Company itself, restraining it from making or selling more copies of this film, although new injunctions could issue to restrain exhibitors from producing the picture.

In the meantime the Edison Company has been sued for making moving pictures of *Paradise*, and this and other cases pending will be held in abeyance pending the final decision in the Ben Hur case.

If in the end the Supreme Court upholds the decision of Judge Laeombe, film manufacturers will make the best of it. They will be able to secure previous rights by paying royalty, and no backward step in the progress of film making need be looked for in this respect. The business will simply become more legitimate.

## New Films Announced.

Among recent announcements of new films the following are noted:

Edison Company: The Painter's Revenge, Curious Mr. Carlo, The Gentleman Burglar, American Mischance and Biograph Company: When Knights Were Bold, The Music Master, S. Labin: Why He Signed the Prodigal, The Magnificent Knight, The Near-Sighted Professor, A Gallant Knight, The Circus Boy, The Tale of a Fox.

Kleine Optical Company (Imports): The Perilous Night, Hedge Hog Coat, Red Man's Revenge, School Boy's Joke, The Castle Ghost, Remorseful Son, Coast of Brittany, Minstrel's Sacrifice, Student's Predicament, Investor's Son's Downfall.

Solly Polytechnic Company: The Shadow of the Law, The Blue Bonnet.

Essanay Film Manufacturing Company: An Animated Doll.

The Kalem Company: The White Square.

The Vitaphone Company: A Handful of Revenge, The Red-Headed Boy, A Fool and His Money Are Soon Parted.

## The Cameraphone Company.

The Cameraphone Company, manufacturing a combined camera and "talking" picture machine, which is said to be the most complete, con-

tinuing the photograph with the projecting apparatus, will on June 1 move its New York offices from 1181 Broadway to its own building at Eleventh Avenue and Forty-third Street, where all departments, now located in Bridgeport, Conn., and at three places in New York City, will be combined under one roof, covering 50,000 square feet of floor space.

Considerable interest centres in the Cameraphone since it first made its public appearance some months ago. These entertainments are already being given for a summer bill by nearly thirty theatres in as many cities in the United States.

Carl Herbert, for a number of years identified as manager with many dramatic interests, is general manager of the company. When interviewed on the subject of the company's plans and policies this week he made several interesting statements.

"Reorganization to effect the bigger capitalization has been perfected," he said. "Cameraphone Company and not 'National' Cameraphone Company is the new company's name. The authorized capitalization is ten million dollars and no capital stock is for sale. We are absolutely free from any entanglements or affiliations with other film interests in the motion picture world. Ours is a manufacturing, producing and renting business only. Cameraphone machines are not sold nor is any of the material of our entertainments."

"Do you make or supply the ordinary picture film—the still kind?" he was asked.

"No; our productions are complete with sound records of the songs, dialogue or accompaniment music as the case may be, though our programme is usually given in combination with good still-picture films on the same bill."

"Will your innovation increase the number of so-called store shows?"

"We think not. In the first place camraphone entertainments are on a much higher plane than those of many of the cheap street shows. We avoid doing business in unsafe premises or with unreliable proprietors. At present we have a very large demand from regular theatres, and their managers, and naturally, as these represent the highest type of amusement interests, we give them every preference."

"What do you think of the claim made by some theatrical managers that your style of entertainment will prove a menace to regular theatrical business?"

"We consider that a hasty judgment, sure to be reconsidered. It is the old cry that arises at every new process. Caruso, Melba and the whole galaxy of vocal stars have not drawn one penny less because many thousands of records of their voices have been sold. Instead, they draw hundreds of thousands of dollars more because these reproductions only advertise and create a wider demand to hear the original. Many theatrical producers are now seeing the true logic of the situation; that eight or ten minutes of a play given to many thousands in advance of its engagement in any city is only a splendid advertisement, creating public interest in the original. It is like an estimated billiard of one of the play situations—a sample, nothing more. Human art will never be displaced by machinery."

"You have heard of the complaints that you makers of films seize the product of others for your subject, reproducing plays and operas. Do you care to speak on that subject?"

"Certainly. We have no desire to make profit without permission upon other men's brains. Where an author or producing manager has true rights in any material we wish to respect them."

"How does your operation benefit the actors?"

"In three ways. First by our engaging him to act for our productions, which he makes a composition that has not hitherto been available. When you realize that we are preparing to disburse from three to five hundred thousand dollars in the next year or two for our productions this is apparent. We shall be busy all summer on this work. Secondly, by his wider fame, as in the case of Caruso and the Cameraphone. Thirdly, we have a benefit that is just beginning to be apparent to some noted artists who have investigated our methods. The fame and reputation of an actor or singer is ephemeral. Like a bonfire, glowing as it moves, when he returns it is away from a part of this vast country for a year or two he is quickly forgotten. As you know the elaborate machinery of press and publicity departments is struggling to offset the latter condition constantly at great cost to these interests. Our representation, brief though it may be, of his very personality, keeps him before the public of a city or section till he reappears there. A number of stars perceive this and are taking advantage of it. Finally, when the artist retires or—saddest of all—dies, he has hitherto been able to leave no record of his performances, save a rapidly fading memory. What would not the greatest sensation give for the lifelike images of Booth and Barrett as Iago and Othello, or Irving and Terry in Macbeth, with their actual voices recorded as Tolson is now providing with the Cameraphone. When we are running smoothly in our new quarters, which will be known as the Cameraphone Building, at Eleventh Avenue and Forty-third Street, we hope to hold a reception or opening day, when the theatrical fraternity then in New York will be cordially entertained, with a view of making all these phases of a new subject and enterprise clear. This Mirror will have full notice of that event, which, we can safely promise will be of interesting one to all theatrical people who think. Meantime we are glad to see all who may investigate for themselves by calling now."

## Carl Laeombe's Offer.

Carl Laeombe, President of the Laeombe Film Service of Chicago, one of the largest and most enterprising houses in the country, is one of those who recognize the fact that attraction and vaudeville houses are entering the moving picture field in numbers large enough to demand special attention. He has made a study of the situation and is prepared to meet the demands of this class of managers for a more improved and high-grade service. He is the sole American representative for the Synchronoscope, a new singing, talking, moving picture machine invented in Germany and claimed to be the most perfect apparatus of the kind on the market. This machine, with the film and record service that is furnished along with it, enables house managers to present their patrons with a novel entertainment, so superior to the average moving picture performance that competition is easily distanced. Managers would do well to correspond with Mr. Laeombe on the subject.

## The Biograph Company's Legal Action.

The latest moves in the legal contest between the Biograph Company and the Edison Company are outlined in the two following announcements sent out to the press by the Biograph Company:

Papers have been served in suits brought by the American Mischance and Biograph Company against the Kalem Company, and the Vitaphone Company of America for infringement of the Edison patent in the use of their moving picture cameras.

The American Mischance and Biograph Company have brought two suits against William Fox, of New York, the proprietor of the Harmon Amusement Company for infringement of the Edison law patent and the Fox shutter patent in the use of his projecting machines.

## HARRY CLAY BLANEY'S SEASON.

Harry Clay Blaney, the popular little comedy star, closed his tour of The Boy Detective on last Saturday night, after forty-one weeks of a most successful season. The hard times that have prevailed for the past few months among the great majority of picture theatres have not affected Mr. Blaney's business one slightest, and his unusual season through the West and South earlier in the year has made his season as profitable as could be hoped for. The next few weeks, Mr. Blaney and his wife (Kitty Walsh), will spend at their beautiful country home at Oyster Bay, N. Y., and during the month of July they will travel abroad, returning on Aug. 1, to begin rehearsals for Mr. Blaney's several attractions. Mr. Blaney wishes to say the report that they would enter vaudeville for the summer, for while very attractive offers have been made, in this offer, forty-one consecutive weeks, both he and his wife have earned their road and will not take the vaudeville plunge at the present time.

## IN CHICAGO THEATRES.

## BEGINNING TO SETTLE DOWN FOR SUMMER BUSINESS.

Elise Janis in The Hayden—Joe Weber's Show—A New Melodrama—Regular Stock Closing—Back Among the Old Folks—Plans and Goals.

(Special to The Mirror.)

CHICAGO, May 25.—Elise Janis, Joseph Carthorne and the excellent company which Mr. Dillingham has provided for *The Hayden* have been delighting large audiences at all performances since the opening, Sunday week, at the Studebaker. Since the days of the Castle Square opera productions there has not had a bill that fitted the house more nicely. The Haydens are just as good in Summer as in Winter, and Miss Janis has proved more conclusively than before that she is unexcelled, if equalled, in giving imitations. Mr. Carthorne's good, sane German comedy is making him a close rival of Miss Janis in popularity. There is plenty of good music. The Gratchers song is a big hit, as usual, at the Studebaker, and the quartette rehearsal arouses more genuine laughter than several ordinary comedies. People were turned away at the Saturday matinee, and it will be no more than deserved if by next week good seats are all sold far ahead. The song, "I'd Lock You in My Heart," as sung by Jessie Richmond, who plays Lucy Talbot, is most appealing and probably is hummed more by the audience than any other. La Novetta's toe dancing usually gets several encores. The star and attraction were welcomed in the newspapers. Having nothing to offend good taste in it, *The Haydens* ought to make a record Summer run.

Perhaps Joe Weber said to himself after reading all the newspaper reviews of his burlesque *Merry Widow*, which was placed on view at the Colonial last week, "My, vat a boom!" The production was jolted with specifications, such as the lack of Broadway people in the principal parts, the lack of good lines, and the apparent dependence on a superior display of anatomy instead of brains to entertain with. Mr. Mantle, the Tribune critic, and others resented this estimate of Chicago showmen, and most of the critics loudly defended Chicago against highly flattering practice of "skinning" the Broadway cast before coming here. The management of Mr. Weber's attraction explained that accidents and illness forced the retirement of several people, Mr. Ross for instance, who were prominent in the Broadway production. The attendance seems what might have been expected. It is hoped that Mr. Weber, who is a clever entertainer or himself, will take heed and have better luck next time.

Kyle MacCurdy is giving his lifelike *Hebrew* in his play, *The Old Clothes Man*, with undiminished success at the Bijou this week. During his several seasons the production has been steadily improved and perfected until it is one of the most genuine and interesting of its kind.

Mabel Barrison and Jo Howard were in the city last week making special preparations for their return to Chicago and their first presentation of their musical comedy, *The Flower of the Ranch*, in Chicago, at the Garrick last night. The theatre was filled. Manager Herbert Luce announced a reduction of prices to the popular Garrick Summer rates, 25 cents to \$1 on evenings and Saturday matinee, and 25 to 75 Wednesday matinees.

A genial but rather old-fashioned play entitled *Back Among the Old Folks* was revealed at the People's last week, and Edward B. Haas added to his duties as a stock star by taking charge of the rehearsals. The play was written by a Mr. Price and had been played by a repertoire company. The usual threads and characters of a rural comedy-drama were used wholesomely and rather effectively. Mr. Haas had little to do as Charles Minkowsky and did it effectively. Jay Quigley was sincere and strong as Solon Minkowsky, and Laurence Dunbar did the character comedy of Dink Brown to the evident admiration of the audience. Marie Nelson was fair and kind and winning as Madge, and Edgar Murray did Uncle Nate with naturalness and vigor. Maud Cleveland was excellent as Martha, and Louise Lester got a succession of laughs as Mrs. Dink Brown. The cast included John T. Nicholson, Frank Tobin, Walter Green, Isabelle Randolph, and Gladys Randolph.

Mary Norman made a complete success of all the types of American girls which she introduced in her act at the Madison last week, and especially of the Chicago girl. Emerald's xylophone playing got a good deal of applause. Jean Maroon's elaborate living pictures were all applauded. The most classic picture, of the foot race at Marathon, won the most emphatic approval. Pearl and Violet Allen rushed their parlor car act through as successfully as usual and Les Freres Hippo, equilibrist, in an unusually pleasing act, were a hit.

The operatic-dramatic matinee given by the Chicago Musical College at the Studebaker last Wednesday filled the theatre as usual with a fashionable and enthusiastic audience ready to give encouragement to budding talent. The programme comprised an act from *Il Trovatore*, a little Japanese play by Victor Mapes entitled *A Flower of Yeddo* and an act from Faust. The performances had unusual smoothness and authority, due in great measure to the skill and thoroughness of William Castle, who had charge of the operatic portion, and J. H. Gilmore, who is in charge of the Chicago Musical College School of Acting. The young singers who showed talent were Lemora Allen, who sang *Marcello's* charmingly and gave the part beauty and grace; Edna Smith, who revealed a fine, rich cultivated baritone voice and acted the count in *Il Trovatore* well; Charles Wood, who sang *Marcello* well, and Mary Hingham, who sang much of the *Lenora* music most interestingly. Myrtle Steadman sang and acted *Siebel* in an artistic manner. Keith Donath, the grand opera tenor, who has joined the Chicago Musical College faculty, sang Faust with marked refinement of style and in a most finished manner. Mr. Mapes' poetic little playlet was acted, made as well as women parts, by young women who managed to give a considerable natural life.

The *Servant in the House* will be at Powers', beginning on Aug. 17.

His Honor the Mayor will leave the Auditorium this week and Henry Lee will produce his *Panama Show* there on May 31.

The Olympic Theatre will be run on a new Summer plan, beginning this week. The prices will be reduced to 10-35 cents and there will be only two performances a day. This week there are eight acts, including Eva Taylor and company, Kama, Welch and Melrose, Carletta, Rosie Lloyd and the Two Fuchs.

The Man from Maricao, a burlesque at the Feltz, was the most ambitious of Manager Nott's travesty productions, being in three acts. The central figure was a tramp, "the man from Rome." Shelton Brooks plays this kind of character well. Bernie Adler wrote the music. A song by James T. Brynna was interpolated, called "The Minstrel Band." It was featured with success. This is the last week of the regular season at the Feltz. It will open about Sept. 1 with musical comedy.

George Ade's newest, *The Fair Co-ed*, the musical comedy written for his college, and produced by students of it, with music by Mr. Ade's nephew, George Ade Davis, will be given a professional production next season. Charles Dillingham, it appears, made a contract with Gustave Linder to write the music for the professional production before the amateur production was made.

Three of the four Chicago stock seasons closed last week, the College, Bush Temple and Marlowe. The People's will continue a week or two more.

On account of the death of John A. Hamilton last Wednesday, the Grand Opera House was closed Thursday night. The funeral was held Friday. Mr. Hamilton's death removes the last surviving member of Chicago's old-time group of theatrical producers, which included McVicker, Bixby and others. He made the

Grand Opera House a high class house by personal management, and Chicagoans of the best class have for many years been particularly loyal to it. Mr. Hamilton's son, Harry Hamilton, continues as manager.

Frank Wiltach, representing Mrs. Leslie Carter, was in the city last week between stations. He asserts that Mrs. Carter, having made money this season, now has money of her own. The season closed on May 20.

James F. McDonald was extremely popular as a balladist on the Olympic bill last week, and Harry Welch, back again to the scene of his earlier hit, got as much applause as ever. The clever comedy wire act of Charles Lodger was fully appreciated, and two very young entertainers, Webb and Conolly, won general approval. The Watson and Murray Sisters' singing and dancing act went well.

Grace Drew has succeeded Francis Demarest in the La Salle stock, and Miss Demarest has joined Will Black's musical comedy company, which begins a Summer season at the Bush Temple this week.

Camille D'Arcy, of the College stock, became ill suddenly last week, and Virginia Keating took her place. Miss D'Arcy is recovering.

While R. J. Sullivan, manager of the Studebaker, has been out of town, George Ade Davis has been acting manager.

Bonita, of Wine, Woman and Song company, inspected the Chicago Fire Department last week, and a page article appeared, with pictures, with which she can get by the police at any place. She reported that Chicago had as fine a department as any in the country.

Frank Mack passed through the city on his way to Seattle to call for Australia as manager of Mrs. Wiggs. He will be gone three months.

Max Armstrong, the young manager of Wine, Woman and Song during its run here, is completing his seventh season with the production. Lorin Howard made one of the hits of the early Summer season with his stock at Joliet.

Harry Davis, formerly of the Studebaker, is closing his season as manager of Rose Stahl in Boston, and preparing to take to the woods in Maine.

Frederick Wyatt and Maud Lee have returned after a stock engagement at Detroit.

Hans Lind, musical director of Joe Weber's *Hip, Hip, Hurry*, engaged a chorus here for the musical stock at Manhattan Beach, near Denver, which William G. Stewart will manage.

Three Twines will leave the Whitney next Saturday for the Herald Square, New York. The theatre may be closed until next season, and open then with *The Broken Idol*.

Lafayette McKee and Thomas Swift, of the Marlowe stock, have gone to Winnipeg for a stock engagement.

James P. MacDonald, the singer, introduced a new song in his act at the Olympic last Saturday, entitled "I Wish I Had a Girl." It went so well he is using it this week at the Majestic. When the Princess opens next Monday the public will meet bright young women who as ushers will show the way to the seats.

The Rev. William Danforth, author of *The Gates of Eden*, and Gustave Frohman are developing a worthy movement to stimulate and encourage the production of thoroughly wholesome plays. Allina Kelly has been engaged as a manager to assist Marie Hubert Frohman in the production of *The Gates of Eden*.

This is the closing week of *The Man from Home*.

Ragins Prager and M. Kalman, noted singers of the Jewish stage, headed a company at the Academy Saturday and Sunday in *The Sulamites*, *The Jew in Sobeleski's Time*, and *The Interrupted Love*.

Just a Woman's Way, a new melodrama by Sydney Pascoe, was played at the Alhambra last week. A number of ladies observed in audience were seen to be in use by the young playwright, but lack of experience in construction was frequently noticed. A company of average merit presented the play.

Lincoln Carter's *Plumming Arrow*, the best of the Indian melodramas, is the bill at the Alhambra this week, with a special cast and plenty of Indians.

A permanent stock is talked of for the Columbus next season.

All hope of the local managers to get a reduction in the width of theatre seats from twenty-two to twenty inches was lost when a 400-pound Alderman "tripped" a twenty-inch chair.

The Top of the World will follow Elise Janis at the Studebaker on July 4.

The Casino is to be made over into a theatre for next season with attractions like Weber's *Music Hall*, New York. Work is to be started at once on remodeling and the opening date is now fixed at Aug. 17. Thomas Noonan, treasurer of the Illinois for several years, will be manager.

Joseph R. G. Ryan, formerly press representative of Powers' and the Illinois, and of late Chicago representative of the New York Telegraph, is dangerously ill of pneumonia.

Sam Atwell, city editor of the *Evening Journal* and a former theatrical producer and manager, will assist in the publicity department of a new West Side park.

The sudden death of Peter F. Dalley, Saturday, deeply impressed the Halito and all player folk in the city. No death in the profession here since that of Mrs. Gilbert has caused a greater shock. It followed only a few days after that of John A. Hamilton.

A change in the Kilmot and Garsolo Amusement company, one of the most prosperous theatrical producing organizations that have developed in Chicago in recent years, makes Harry J. Cohen secretary instead of John J. Bernero. Mr. Bernero sold his interest to Mr. Cohen and retired from the business. Mr. Cohen got a good deal of original experience routing Hamilton's *Wicked Off* entertainers, after entering the theatrical world as an employee of "Uncle Dick" Hooley. Of late he has been in the five-cent theatre business. The company will make new productions of *The Montana Limited*, *The Rocky Mountain Express*, *On the Bridge at Midnight* and *The Four Corners of the Earth* next season. Jane Osher will be in the cast of *Gilda*, which will be at the Chicago Opera House beginning on June 1.

Bills this week: Grand, Paid in Full; Studebaker, Elise Janis; Illinois, Miss Hook of Holland; Chicago Opera House, The Man from Home; Bush Temple, The Lady from Lane's; Garrick, Mabel Barrison and Joe Howard; Whitney, Three Twines; La Salle, Honeymoon Trail; Auditorium, His Honor the Mayor; McVicker's, Brewster's Millions; Powers', The Wicked Heart; Columbia, Joe Weber; Grand Northern, Wine, Woman and Song; Peoples', Mrs. Pascoe's Twines; Alhambra, Plumming Arrow; Bijou, Old Clothes Man.

## MRS. DE MILLE WINS SUIT.

A jury in Part II. of the Supreme Court before Justice Traux has returned a verdict in favor of Mrs. Matilda B. De Mille, widow of the playwright, who was sued on a note to recover \$2,472. The suit was brought by Frederick Roberts, an accountant, who, according to Mrs. De Mille, induced her to invest in the stock of the Acton Securities Company. For this she gave a note for \$2,400 on May 22, 1907, payable six months after date. The contention of the plaintiff was that she had given the note as president of the Mrs. H. C. De Mille Corporation, which she organized after her husband's death. The jury decided that the corporation was not liable.

## A MISTAKEN GERRY AGENT.

Eva Scott Ragan, who for the past three seasons has been with W. K. Hankerville, had the pleasure of a call from one of the Gerry agents recently. Miss Ragan is the mother of an eight year old child. While playing *Brooklyn* the little girl played until Friday night. Then she was notified at the last minute that she could not appear. Her mother, Miss Ragan, immediately took her place, playing her own part (*Ginger*), in *Brooklyn*, and the child's part, *Sweet Young*. The Gerry agent, Mrs. Ragan's friend, was not playing such parts, but she had by accident been called for by the agent at the end of the week.















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**1908-09**

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# THE VAUDEVILLE MIRROR

## VAUDEVILLE COMEDY CLUB

### NOTES OF THE ACTIVITIES OF MANY MEMBERS OF THE ORGANIZATION.

**Ex-President Cressy is Enjoying a Vacation, with Work on the Side—Julian Rose's English Press Notices—Sanitation Passed on Death of Peter F. Daley—Joe Kauter's Baby Hunt by Fall from Window—Items of Interest.**

Ex-President Will M. Cressy has been enjoying life since his return to vaudeville. Writing from San Francisco under date of May 14 he says: "I have taken over 200 pictures on this trip. We are just 'tourists' most of the time, with a line of 'trouping' to secure the capital necessary to finance the touring. We have just done Colorado Springs, Pike's Peak, Cave of the Winds, Williams' Canon, South Chryse Canon, Cripple Creek, Seven Falls, Garden of the Gods, Colorado Midland Railroad to Salt Lake, then via Ogden, Reno, Truckee, through the snow-sheds, over the Sierras, through Dutch Flats and the old Hydroelectric mining camps, down through the fruit-growing country in Sacramento. At nine in the morning we were on the burning deserts, at one P.M. in snow so deep that we could not see out of the car windows, at three P.M. among roses in full bloom. We left Sacramento at four P.M. for a four hours' run through the rich farming and grazing lands along the coast to 'Frisco,' where we arrived at nine P.M. to find the Fleet in the harbor, all illuminated, and over fifty searchlights flashing all over the bay and city. The town is a blaze of lights and a mass of bunting in honor of the fleet and incidentally, I suppose, of us, as well as company. We play for five weeks, and then go to the Catalina Islands, Yosemite Valley, Mariposa and the big trees, Lake Tahoe, and a four weeks' trip to Honolulu. Regards to all the 'boys.'"

Julian Rose has sent to several friends an eight-page booklet containing extracts from the laudatory notices he received in London, Brighton, Manchester, and Liverpool. They are all flattering in the extreme, and give conclusive proof of Mr. Rose's genuine success in England. The front page has a cut of Mr. Rose in his make-up, and the back page is embellished with a reproduction of a photograph of the exterior of the London Pavilion. The booklet is a display of the performer's name in letters larger than the name of the theatre. Comedy Club members who intend visiting London this summer will profit greatly if they will see Mr. Rose before opening, as he has many bits of sage advice to give that may help those who are anxious to make an impression with the British public. Within a few weeks Mr. Rose has attained a higher position in London than he gained by several years of hard and constant effort in his own country. His success has encouraged many performers to make the attempt to win over the Londoners, and we may expect to hear of many monologists who will try their luck in England this summer.

Fred Bailey and Ralph Austin will resume their tour in The Top O' The World, under the direction of J. W. Allison in July, opening at the Strand Theatre, Chicago. It is the intention of the management to star them after next season and a new vehicle is in course of construction to replace the present offering. Every effort will be made to give both Mr. Bailey and Mr. Austin ample opportunities for a further display of the talents that have brought them forward so prominently in The Top O' The World.

Louis Simon and Grace Gardner will sail early in June for a tour of Europe that will last about two years. They will open at the Tivoli, London, for one month and will then go to Berlin and other Continental cities for long engagements. The New Coachman will be their vehicle, and it will be translated into the language of the country in which the engagement is being played. There is so much pantomime in the sketch that speaks for itself that the dialogue is of secondary importance. Mr. Simon is confident that he and Miss Gardner will be able to make even the stolid Germans laugh when they enact the famous stepladder scene.

R. G. Knowles gave his first Sunday lecture since his return to England, on May 10, at Grimsby. On May 17 he appeared at the Pier Pavilion, Folkestone, giving "Old Worlds Through New Eyes." Mr. Knowles expects to deliver many lectures this summer, as he has found the work pleasant and profitable.

Eddie Leonard and his dancing boys are booked to open at the London Coliseum, on May 25, and his American friends in town, according to letters received at the club, were prepared to give him a great send-off. He will play only a few weeks in London, as he must return in time to rehearse with George Evans' Honey Boy Minstrels.

Walter C. Kelly, as soon as he arrived in London, had a consultation with Alfred Butt, manager of the Palace Theatre, and the result was a contract that calls for Mr. Kelly's appearance at the Palace, on June 8, for two months. The same arrangement (an annual summer engagement) holds good for the next three years. Mr. Kelly's success in London last summer was remarkable, and he not only secured with the general public but by his genial manner and ability as an entertainer made many solid friends among the leading citizens of London who entertained him lavishly.

Third Vice-President Lee Harrison has canceled the vaudeville time he had intended to fill, as he will be busy rehearsing for F. Ziegfeld, Jr.'s Follies of 1928, which will be produced at the Jardin de Paris (New York Roof-Garden) in June. Mr. Harrison is one of the fortunate few that manage to keep within a stone's throw of the club the whole year round.

James Rice, of Rice and Provost, is jubilant over the engagement of himself and his partner, by Cohen and Harris for the George Evans' Honey Boy Minstrels, the season of which will open early in July.

Charles Forrester sends word that he and Jane Courthouse opened on Sunday, May 24, at St. Louis, and that they are fully booked until October. Though Mr. Forrester has not had a chance to visit the club for several months he is much interested in it and reads of the doings of his fellow-members in The Mirror each week with keen enjoyment.

William Gould and Velma Burratt opened recently at the London Alhambra and have received extremely flattering press notices.

Pat Rooney and Marion Bent during the latter part of last week at the Alhambra introduced a screamingly funny travesty on the Spanish dancing turns of La Gardania. They were assisted by "Rob" Little, who is rapidly becoming known to the Alhambra patrons as an "emergency" actor who can be depended upon to make a hit.

Several members of the club were present at the Alhambra on Sunday evening to see the new Wilfred Clarke act, with Walter Shannon and Beatrice McKenna in the leading roles. Mr. Shannon received warm congratulations from his friends, as the outlook for the new vehicle is extremely bright.

Robert L. Daley has been appointed on the Board of Directors, vice Henry P. Dixon, who recently resigned from the board.

The Bohemian Show at the Murray Hill Theatre gave a professional matinee on Thursday last. Bobby North, one of the owners of the company,

was present and gave his fellow members of the V. C. C. the "good hand" as they came in, and in many ways contributed to the enjoyment of the afternoon.

The secretary's office has been completed and presents a very cozy and businesslike appearance. It is situated in oak and Vermont glass. Albert, the steward of the club, is now fitted out in a natty new uniform of blue, with "V. C. C." on the collar and "Vaudeville Comedy Club" on the cap, so that "he who runs may read."

Carlton Macy has returned after an extended tour, and in the absence of Will M. Cressy is the acting chairman of the Board of Directors. George Day's daughter, Marion Day, was one of the active programme sellers at the Friars' festival at the New York Theatre. She sold more programmes than any of the other young women.

A new assistant secretary has been engaged. He is Will Graff, who was formerly treasurer of the old Orpheum in Utica. He arrived in town a few days ago and is now installed.

After the reading of the minutes at the meeting on May 24 Vice-President Morey asked for the suspension of the regular order of business, and presented the following resolution, which was adopted by a rising vote:

Whereas, It has been deemed wise by the Great Dictator of our destinies to remove from our midst one of the shining lights of our profession, an upright citizen, a faithful friend and a beloved member of this organization, Peter F. Daley; and

Whereas, While we feel our loss keenly, how much more must the brother, who is nearest kin, feel the blow that came so suddenly; therefore, be it

Resolved, That we, the Vaudeville Comedy Club, extend to Robert L. Daley our profound sympathy in this hour of his bereavement, by forwarding him a copy of this resolution; be it further

Resolved, That all members of the club who are in the city attend the funeral ceremonies in a body, wearing the customary badge of fraternal mourning.

Noted Ray after his serious illness is recovering his health rapidly and has been able to work nine weeks already since his return to the stage.

## PASTOR'S.

Dunn, Francis and Company, Jeannette Dupre, and Gray and Graham Headliners.

John Dunn, Wilhelmina Francis and company, in The Hold Up, headed the bill, and a review of their performance will be found in another column. Gray and Graham were an extra attraction, and their sketch, The Musical Bell Boy and the Military Mail, was received with extreme cordiality. Jeannette Dupre was a special feature, and, being very popular here, was accorded a hearty welcome. She opened with a lilt Irish song that started her act well, and her other numbers are carefully chosen. George Raymond and Elizabeth Hess scored in their amusing skit, Country Life, in which they impersonate rural children very entertainingly. One of the best acts of the week was that of Billy Kerne and Joanne Adams, English artists, whose delightfully clear enunciation is one of the strongest points in their favor. They speak and sing English as it should be spoken and sung, and their material is quite above the average. They dress as Pierrot and Pierrette, and work neatly and merrily. Daly and O'Brien, billed as "tanglefoot dancers," proved popular, and George and George were applauded for their acrobatic stunts. Others in the bill were Mark and Laura Davis, Meta Clark, a singer of Scotch songs, and George and Libby Dupre. New acts by Prince Ismael and Frank and Sadie Harrington are reviewed elsewhere.

## TERRY OFF FOR ENGLAND.

Mr. and Mrs. Jack Terry (Terry and Lambert) made up their minds last week to sail for England to attend to some urgent business that could not be satisfactorily arranged by cable. They were accompanied by their son, Jack, Jr., and called on Saturday on the *Norfolk*, of the Atlantic Transport Line. Before leaving, Mr. Terry left instructions with his lawyer to attend to the copyrights of his new act, English Types Seen Through American Eyes, and the attorney also will use every legal means to protect the property of the Terry family from pirates. While they are in England, Mr. Terry will try to make a number of his *Humorous Days* postponed, so that they can take advantage of an extremely liberal offer made to him on this side for next season. If these plans are carried out, the Terrys will return to New York early in September, and will spend the whole season in America.

In chatting of his experiences with a *Mimosa* man last week Mr. Terry said: "We left New York in June, 1900, to try our luck in England, having an eight weeks' contract with Oswald Stoll. The first eight weeks stretched out until it became almost light years. We opened first at the Holloway Empire, and after our second week were booked up for over three years, and at the end of that time we were given more contracts, so that it began to look as though we should never see our own country again. However, we managed to leave a few months open and came over to see our old friends and renew our acquaintance with American audiences. I am happy to say that we have found them just as appreciative as ever. In London we played three months at the Coliseum and made several tours of the provinces."

"Our experiences in England were delightful from every point of view. As there are no nations to speak of, there is plenty of time for sight seeing and recreation. On our tours we never found time hanging heavily on our hands, as we became golf enthusiasts, and as almost every village boasts a golf links, we were always sure to have a chance to indulge in this healthful diversion. I advise every American performer who contemplates an English tour to cultivate a liking for golf, as it adds to one's stock of health and makes a performer fitter for his work on the stage. We found the 'digs' or lodgings far superior to the hotels, as there is an air of homelike comfort about them that cannot be found in the average hotel. There are many of them that are provided over by such dear old motherly souls that it really pains you to have to leave them when your work is up."

"There is one thing that American performers must always look to before they open in England, and that is a very careful revision of their lines, especially if the speeches are of a slangy description. Phrases that have a world of meaning in New York convey nothing at all to the people on the other side, so it is well to call in an expert and have your act thoroughly Anglicized, with all the up-to-date expressions current in England explained in the American terms that would naturally be Greek to your audience. As a rule the acts over there are shorter than the ones managers require on this side, and while the salaries average less, the work is steady if you are one of the lucky ones that happen to please."

## PELICE MORRIS IN A SKETCH.

Pelice Morris, daughter of the late Felix Morris, will soon make her vaudeville debut in a sketch called *The Old, Old Story*, by Francis Wilson of Kansas City. Martin Beck has been anxious to place Miss Morris on the Orpheum Circuit, and before calling left instructions with his producing department to look out for a good sketch for her. If this one proves a success Miss Morris will be given immediate engagements.

## THE KEITH AND PROCTOR THEATRES.

George Primrose and Company, Eight Hoboes, The Love Waltz, and Other Acts.

## Fifth Avenue.

George H. Primrose and his Minstrel Boys made their reappearance in vaudeville with the usual emphatic success. Mr. Primrose makes these annual excursions into the vaudeville field at the end of his regular season, and his admirers are always ready to give him a warm welcome. The special setting used is very pretty, and the songs and dances introduced by Mr. Primrose and his associates are beautifully done. The solo dance of the star is as gracefully executed as it was twenty-five years ago. Eddie Moran's walking clog is also excellent. The little minstrel band includes Eddie Gorton, Billy Clark, Johnnie Burke, Steven Grady, Harold Kennedy (not the Spooner comedian), Eddie Kennedy, Will Dixon and James Malone. The music was directed by Charles Frohup. Eddie Fay stirred things up in her breezy way with several songs. The Novelties offered their fine acrobatic act successfully. A big laughing hit was scored by Louis Simon, Grace Gardner and company, including John Lawrence and Mary Scott, in *The New Coachman*. Captain George Anger and company pleased the youngsters in Jack, the Giant Killer, and Eddie Boehm, the Tennis Trio and the pictures made up the rest of a highly pleasing bill.

## 125th Street.

The Love Waltz, James L. Lasky's production, was given its first Harlem showing, and the beauty of the scenery and music, as well as the singing and acting of Audrey Maple, Alfred Kappeier, John Bunney and others, won unqualified approval. The laughing success of the week was scored by Charles Grapevine and Anna Chance, who made their vaudeville reappearance in *The Awakening of Mr. Pipp*, which proved as effective a promoter of hilarity as ever. Sadie Janell scored a hit with her imitations of Alice Lloyd, Anna Held, Eddie Foy, Jack Norworth, Ross Stahel, Margaret Anglin, David Wardell, Ethel Barrymore and Eva Tanguay. A. O. Duncan, as usual, had a long list of new jokes on the topics that are treated in the daily press, and his success was complete. The Six American Dancers repeated their hit, the dances being well arranged and cleverly presented. Redford and Winchester won laughs with their comedy juggling, and Barry and Wolford were well liked in their tropical song offering. Prince Kekin did some smart straight juggling, and the pictures closed as usual.

## COLONIAL.

Eva Tanguay Scores Another Big Hit—Robert Hilliard's Strong Sketch.

Eva Tanguay, the cyclonic comedienne, swept everything before her, and the engagement was one of the most successful she has ever played in this city. Her extreme vivacity, irrepressible spirits and indomitable energy help to drive the cobwebs out of the dustiest brains that ever gather in a theatre. Robert Hilliard presented *The Man Who Won the Pool*, which is a strong dramatic sketch, showing Mr. Hilliard's talent for emotional work to the greatest advantage. As the club porter who nurses his deep grievance until he corners his man and secures his revenge, he acts with superb skill. In his company are George Halliday, Edwin Holman, William Davenport, George L. Snyder, E. J. Johnson, and Herbert Warren. Willie Holt, who has been the society entertainer, made her first appearance at this house, and made a delightful impression with her polite and entertaining monologue. It was evident that she drew many people that seldom visit a vaudeville house. Charles F. Simon played cleverly on his instruments and added several new jokes to his chatter. Rosina Cassell's Midget Wooders are remarkable little characters that have been splendidly trained. Laddie Cliff danced himself into the good graces of the audience, and the Four Los Amatis scored with their piano playing and vocalism. The Three Yocarys in their splendid acrobatic turn, the Komps, colored performers, and the pictures were the other numbers.

## ALHAMBRA.

Cecilia Loftus Heads a Programme That Draws and Pleases Large Audiences.

Even the very rainy weather of last week did not deter the admirers of Cecilia Loftus from emerging from their Harlem dens in large numbers to enjoy the delineations of the famous imitatrix. She was rapturously applauded, and had to respond to many encores. Fred Karno's *Barry Bird* presented *A Night in the Slums of London*, which aroused genuine hilarity. Pat Rooney and Marion Bent sang, danced and jested in *The Honey Bee*, to the entire satisfaction of everybody. Julian Humeau imitated other actors and told several stories that won hearty laughs. La Gardania, assisted by her Spanish troubadours, showed how people enjoy themselves in old Madrid and other parts of the kingdom of Alfonso. The *Bande Valdeire* Troupe did splendid work on bicycles. Coram, the ventriloquist, has a few new "whimsies" that went extremely well. Jack Wilson and company not only caused an *Upheaval* in Darktown, but a similar disturbance in Harlem as well, with their very lively turn. Goldsmith and Hoppe equalled his bill cleverly, and it was nicely finished with the pictures.

## HANNENSTEIN'S VICTORIA.

Eddie Foy, Sidney Drew, May Tully, Chris Richards, The La-Havas, and Others.

Eddie Foy was given a rousing welcome, and his new act, with its oddities and eccentricities, kept large crowds in line. He added a few new wrinkles to his already extravagant turn that made it funnier than ever. Sidney Drew and company scored a solid hit in Billy's Tombstones. Frances Keenan, daughter of Frank Keenan, who has replaced Mrs. Drew in the part of Billy's sister, has grasped her opportunity splendidly and gives a performance that reflects the greatest credit upon her. Chris Richards, the man with the extremely agile and amusing legs, put his useful members through a series of his splitting antics that won him abundant applause. Skip, Look, and Lieve, as presented by May Tully and company, is an extremely diverting bit of entertainment, and the few institutions interpolated show Miss Tully's readiness to oblige. Stuart Barnes proved very entertaining with his songs and dances. The La-Havas, male and female, offer a mental telepathy act that has some interesting features. Leon Hagen, with his mimicking of musical instruments, Leon and Leon, musicians, the Arlington Four, singers, and dancers, and the vitagraph rounded out a good list.

## VESTA VICTORIA IN A RUNAWAY.

Vesta Victoria had a narrow escape from sudden death on May 17, at Omaha, Neb. Miss Victoria, James J. Corbett and M. F. Fugle, were driven in a hack to the hotel grounds, and as they were on their way back, the horse took fright and ran away. They ran for three blocks on the sidewalk, with a row of telephone poles on one side and a twenty-foot embankment on the other. The occupants lost their seats, and the animals were brought to a stop just in time to avoid what must have been a serious accident.

## NEW VAUDEVILLE ACTS.

AN OCTETTE OF WANDERERS AND OTHER INTERESTING OFFERINGS.

Eight Hoboes on the Road, John Dunn, Wilhelmina Francis and Company, Beatrice McKenna, Walter Shannon and Company, Catherine Morley and Company, Lark and Evans, Esther Gerber and Company, Prince Ismael, and Frank and Sadie Harrington.

The following new acts were seen in the New York theatres last week. Several promised on Sunday evening are also reviewed.

## A Big Scenic Production.

Wilfred Clarke presented Beatrice McKenna and Walter Shannon in a new scenic production entitled *Stop the Ship at the Alhambra* on Sunday, May 24. The opening scene is a drop in one of the ship's upper decks, with the far away effect of sailors singing. A transparency effect gradually brings to view the interior of the boat. A gay old widower has bought a yacht, and in order to have a good time has hired an actress to come aboard and impersonate his late wife. The actress, who is in love with the actor, and joins his father in requesting her presence on board, but the father doesn't know of his infatuation or his request. When she arrives the ship starts, and this opens the way for a great deal of humorous by-play and comedy. The son is made up by the actress as a steward, and the old man is compelled to smoke a strong cigar just as he becomes seasick. The climax is reached when the father, sick enough to agree to anything, withdraws his opposition to the marriage of the young people. The rolling of the ship and the general comic and lighting effects are exceptionally good, and many pleasing songs are introduced by Miss McKenna and Mr. Shannon. One song by Miss McKenna relative to the many pairs of stockings sent her by admirers, scored several encores, and she received assistance from four men stationed throughout the house. "Dreary Eyes" was another whistling hit. Mr. Clarke himself essayed the role of the old man for this occasion, and Miss McKenna and Mr. Shannon played the actress and the son.

## An Octette of Tramps.

James L. Lasky, the indefatigable producer of vaudeville novelties, offered another new one at the Fifth Avenue Theatre. It is called *Eight Hoboes on the Road*, and as the title indicates, the entire cast is made up of tramps, or rather comedians made up as "panshandlers." The scene shows a green field, with a stone wall at the rear. The tramps are all asleep behind the wall, and they wake up one by one, and climb over to answer the roll call of their leader, Paul West, tramps have a very merry life of it, and spend much of their time singing, dancing and playing practical jokes on one another. The hoboes are of various nationalities, including English, Irish, Hebrew, Italian and a few nondescripts. Gus Pixley is the chief, in a very funny makeup, and when he revived his old time hit, "The Whistling Coon," it seemed like a genuine novelty, and he was warmly cheered. His dancing also won favor, as well as his comedy work. The singing hoboes went to William C. Gordon, whose one role brought down the house and won several encores. Sam Dody also scored with his Italian song, the refrain of which was repeated several times. The others in the company are Richard Bennett, Tommy Van, Brooke Van Valer, Charles K. Nelson and Hugh Brady. The act, taken as a whole, is one of the best that Mr. Lasky has ever put on.

## A Well-Played Farce.

John Dunn, Wilhelmina Francis and company were the headliners at Pastor's, presenting a farce called *The Hold-Up*, written by Mr. Dunn. A young wife is discovered at the opening, becoming the fact that her husband has not returned home, although it is almost breakfast time. He finally wanders in, and there is a very amusing surprise. The husband finally slips out and comes back disguised as a woman and was a very undignified thing, all of which are very funny. The finally recognizes him, and getting possession of the pistol, makes him go through the same routine of tricks himself, winding up by telephoning for the police. Mr. Husband licks the policeman, and after another short scene, the usual reconciliation takes place. Both Mr. Dunn and Miss Francis play in an easy, offhand manner that helps to make the sketch extremely entertaining. There is scarcely a dull moment in it, and the humor and amusing business were thoroughly appreciated by the Pastor patrons.

## A Strong Little Drama.

Catherine Morley, supported by a capable company of three, presented a new sketch entitled *In Self-Defense*, at Keith and Proctor's Fifth Avenue Theatre, Sunday, May 24. It tells the story of a husband who has not only lost heavily at cards, but has insulted his opponent as well, and the scene opens with the reception of a note from the insulted man seeking a financial settlement and satisfaction. He follows close upon his message, just as the wife of the man he is calling upon leaves to change her costume in order to pose for a photographer as a dancing girl. The two men agree upon the time and place for a duel and part. The wife comes back and meets her husband's opponent alone. Recognizing in him a man who was driven from her home town on account of cheating at cards, she threatens to expose him, but ultimately takes upon herself her husband's cause and challenges him to fight. The duel that followed proved exciting and sensational, its conclusion, the man's death, bringing a splendid round of applause and many curtain calls.

## All About a Baby.

In the *Babies' Ward* is the title of a new sketch presented at the Family Theatre in Harlem on Friday evening last by Esther Gerber and company. The sketch was dramatized by Miss Gerber from a short story by Caroline Herrick. The scene is laid in the office of the superintendent of a hospital, and the plot concerns the efforts of a young Irishman to see his wife and a baby son that has just arrived. It is against the rules, but a good-natured nurse manages to smuggle the baby out of the ward so that the father has a chance to hold it in his arms for a moment. She is discovered by the superintendent and threatened with instant dismissal. She makes a strong plea, however, and succeeds in melting the heart of her superior, who even agrees to allow the man to see his wife the next day. Miss Gerber as the nurse, Paul L. Warren as the father and Julia Earl as the superintendent played cleverly, and the sketch met with approval.

## Pianist and Singer.

Lark and Evans appeared at the Fifth Avenue Theatre Sunday, May 24, in a new act in one, and scored an immediate success. Milton Lark is remembered as the author of many musical comedy song hits, and his work at the piano was clever and entertaining. The songs of his partner were cleverly well executed, especially the imitations of the manner in which well known singing comedians would appear singing Lark's



song from The Spring Children, "When You're Waiting for a Certain Girl."

#### A Hindu Conqueror.

Prince Ishmael was in the bill at Foster's last week, and, assisted by Princess Lila, offered as his principal attraction "The Women in the Air," which is similar to "Aga" and other tricks of the same description. Following this the Prince offers a variety of acrobatic, card, coin and handkerchief work, all of which, while in no way novel, was neatly done.

#### Singers and Dancers.

Frank and Sadie Harrington were among the inner lights at Foster's. They are a typical singing and dancing team, both being lively and clever with their feet. Mr. Harrington has a Dutch song called "Talk, Talk, Talk," and he and his partner indulge in an exchange of joking remarks. The act is smartly presented and was well received.

#### BUFFALO BILL'S SILVER JUBILEE.

Col. William F. Cody, better known in all sections of the world as Buffalo Bill, celebrated the twenty-fifth anniversary of his entrance into the amusement field, on May 19, at Washington, D. C., where the Wild West was filling an engagement. The performances were attended by members of the President's family, Gen. Eugene A. Carr, Gen. Wesley Merritt, and twenty other officers of the army, with whom Colonel Cody served as a scout many years ago. There were also Cabinet officers, Senators, Congressmen and innumerable others who figure largely in the life of the National Capital. Quentin Roosevelt, who has developed a liking for appearing in public since he had the adventure with Howard Thurston a few weeks ago, rode in the Deadwood coach, and was introduced to all of the Indian chiefs. Colonel Cody received many distinguished visitors, and was showered with floral offerings and good wishes by mail and telegraph.

#### JACK SINGER'S MATINEE.

The Murray Hill Theatre was filled to its utmost capacity on Thursday afternoon last, and many were turned away unable to secure even standing room. The occasion was a professional matinee given by Jack Singer, manager of the Bohemian Show, and the way in which invitations were used, showed that none of them were thrown into waste baskets. The audience was extremely appreciative, and vociferous applause greeted every performer in the bill. The opening burlesque, called The Passing Review, was especially good, and emphatic hits were made by Frank Moore and James C. Morton as Montgomery and Stone, Mark Bennett as Oscar Hammerstein, Ned Dandy as Joe Welch, Mollie Williams as Anna Held, and Pete Curley as Charles A. Bigelow. The entire performance went with great dash and snap, and Mr. Singer was showered with congratulations for providing an entertainment that will compare in many ways with pretentious Broadway productions.

#### DE BREKER-OTTNER.

Edouard De Breker, who has charge of the press department at Dreamland, Coney Island, was married on Monday, May 18, to Laurel Ottner, a young society woman of Lakewood, N. J. The wedding was very quiet, owing to the recent death of the twin sister of the bride, and only relatives and intimate friends were present. The marriage took place at the residence of another sister of the bride, at 103 West Eighty-third Street, this city. Mr. De Breker is of French extraction, his father having been military commandant at Tanager. Miss Ottner's grandfather, Philip von Ottner, commanded a regiment of Imperial Guards, and her father was Mayor of Lippstadt. Mr. and Mrs. De Breker spent a few days at Atlantic City, but are now at Coney Island, as the groom has been extremely busy getting out "copy" concerning Dreamland's manifold attractions.

#### ETHEL LEVEY SAILS.

Ethel Levey sailed for Europe on May 21, on the Kaiser's Augusta Victoria, and expects to arrive in Paris May 29. A few days later she will resume her studies with Bartholomy, the teacher of Caruso, from whom she has had some lessons in New York. In November, she will go to Florence, where Lombardi, another famous teacher, will give her instruction. She will alternate with the two teachers for the next two years, and at the end of that time expects to make her debut in grand opera, probably as Carmen. Oscar Hammerstein is said to have promised Miss Levey an engagement at the Manhattan Opera House, if her hopes concerning her voice are fulfilled. Miss Levey has taken her seven-year-old daughter, Dorothy Levey-Cohan, with her, and will place her in a convent in Paris.

#### EDDIE FOY HELD UP.

As Eddie Foy was on his way to his home in New Rochelle in an automobile one evening last week, the machine was held up at a lonely place on the road by two masked men, who requested the comedian to hand over his valuables. As Mr. Foy did not comply at once, the road agents lifted him out of his seat and searched him thoroughly. They found only \$2.50, and were so disgusted that they punctured the tires of the auto and did other damage to it that threatened its usefulness for the time being. Mr. Foy was forced to walk four miles to the nearest garage, where he hired another machine to take him home.

#### WILSON IS HAPPY.

Charles Dillard Wilson, manager for Lew Dockstader, is the happiest man in San Francisco. On May 13 the wires were kept in an excited condition between Boston and the American Theatre in San Francisco, informing Mr. Wilson of the condition and health of a new "minstrel boy," who arrived at his Eastern home on that date. Little "Dotsie" Wilson, the youngest with the big minstrel show, who has travelled with the organization most of her life, will now have a little baby brother to whom she will teach the Dockstader jokes and the minstrel songs.

#### AL LAWRENCE RESTS.

Al Lawrence finished his engagement with Little Dolly Dimples on May 18 and returned to his home, Kent, O., for a short rest after a very strenuous but successful tour, during which he covered a great deal of territory and saw many places he had never even heard of when he studied geography at school. When he gets rid of his tired feeling he will start in to find vaudeville dates, and will probably stick to his old line of work for some time to come. Grace Cameron, who left the Dolly Dimples company on April 23, has returned to her original role, and will continue to head the organization, which will probably remain on tour all summer.

#### NAT WILLS MARRIED.

Nat M. Wills, the well-known comedian, was married on May 20 to Mrs. Frederick E. Bender, professionally known as May Harrison. The ceremony took place at Calvary Baptist Church and was performed by Rev. Dr. Charles F. McGowan. Miss Harrison, sister of the bride, was bridesmaid, and the best man was Walter B. Gorman, of Montreal. Mrs. Wills, who was leading woman for her husband in A Lucky Dog and other plays, will retire from the stage.

#### BEATRICE MORGAN IN A SKETCH.

Beatrice Morgan will be the headliner next week at Keith and Proctor's 125th Street Theatre, making her first appearance in vaudeville in a new sketch, written especially for her. She will be supported by Robert Lee Hill. It is expected that Miss Morgan's great popularity in Harlem will result in very large houses during her engagement.

#### LONDON VAUDEVILLE NOTES.

Company of European and American Performers Playing in the British Metropolis.

Truly Shattuck made her first appearance in London on Monday evening, May 13, and her songs met with appreciation.

Frank C. Bostock has a very comical poem agent, and the poems are filled with stories that help to advertise his attraction, which is now in full swing at Earl's Court.

A physician who used Arthur Roberts for \$10 for services rendered after a motor car accident in which Mr. Roberts was injured came down was awarded \$2 12s 6d. The fine was ordered to be a balance due on the doctor's bill for \$20, which he refused to pay, claiming that the large salary Mr. Roberts received.

Harry Tate is arranging a meet for all performers who are automobilers. The event will occur on June 20 and will start from the Strand. It is expected that at least 100 cars will be in line.

The New York Hoppers have put on a novelty at the Coliseum. They dress in gold suits and dance and sing on a table. They also do a dance in lower dress than in very effective. A benefit is scheduled for the Coliseum on the afternoon of May 27, in aid of the Music Hall Ladies' Guild. Only women artists will appear on the stage, and the orchestra, stage hands, others and other attractions for this occasion will be of the female sex.

Willie Reed has recovered from his recent attack of throat trouble and is once more at work.

The Boney Sisters are being very well received at the Alhambra, where their dancing is highly appreciated.

Henry Valentine is doing serious meditations with musical accompaniments that are meeting with extreme favor at the Empire.

Frank C. Bostock has bought at auction for \$7,500 an animal called the "What-is-it?" that is a cross between a leopard and a lion.

Carl Herin, owing to illness, is compelled to rest, and has gone on a sea voyage.

Marie Lloyd and Little Tich have just signed contracts for long terms with the Lyceum Theatre.

J. Sachs, who represents the Alhambra Music Hall Syndicate, Limited, of Johannesburg, arrived in London recently. His company is spending \$50,000 on a new theatre, which will be opened before next year with the best European and American acts that can be engaged. The house will have a capacity of 1,500.

Paul Powell has opened a branch of the German Club in Manchester, where lodgings for performers, horses and dogs may be had, also accommodations for autos and baggage.

George Leyton was presented with a handsome gold medal by citizens of Nottingham during a recent engagement. The presentation was made by the Mayor on the stage of the Empire.

The bill for a testimonial to Joe O'Grady, W. H. Chant and Wal Pick has reached a total of nearly \$200.

Derwent Hall Caine, son of the novelist, has started on a short tour of the Home Empire, presenting the trial scene from his father's play, The Eternal City.

#### INFORMATION WANTED.

Reginald Walsh, the British Consul in New York, has addressed a letter to The Mirror in which he requests the assistance of this journal in helping to locate Mrs. L. W. Grey, or Greys, who is believed to be in the theatrical profession somewhere in the United States. When last heard of Mrs. Grey was a member of a team known as Mills and Lillian Chaparrons. Lillian is the woman sought, and Mills is her daughter. The latter is said to have married an actor named Gump. The inquiry is being made by Beatrice Gay of England, who is a daughter of Mrs. Grey. She has not heard from her mother or sister since 1900. She has written many letters, but they have all been returned. Any person having any information bearing upon this matter is requested to communicate at once with The Mirror and the news will be forwarded to the British Consul.

#### SUIT OVER LIFTING TEST.

A case that was in a Boston court last week excited much interest among vaudeville theatre-goers. It seems that when the International Trio appeared at Keith's one of the tricks was to hold up a 200 pound dumbbell and to offer \$50 to any person in the audience who could do the same thing. One night John Y. Smith, a muscular member of the Y. M. C. U., was in the house, and he accepted the challenge, and to the vision, lifted the dumbbell and set nothing as the performers claimed that he did not hold his feet in the right position. But the judge thought differently, and after an amusing hearing, in which athletics and theatricals were blended with demonstrations of strength, the Dorchester man was awarded \$50. The performers will appeal, but that particular dumbbell has a ruined reputation forever, for it was testified that it weighed only 205 pounds, instead of the 305 proclaimed from the stage.

#### THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Mr. and Mrs. Allison, Meyer Harris and company, Murphy and Dunn, the Peerless Two Macks, the Rinsalida, Laredo and Blake, Mr. and Mrs. Larry Shaw, Nagel and Adams, Rich and Howard, the Bothwells, Wyand and Wyand, Buckley and La Mar, Leon Laport.

KEITH AND PROCTOR'S FIFTH AVENUE.—Onal, Edward Connelly and company, Charles Grapevin and Anna Chance, Bessie Wynn, Snivell Brothers and Mack, Arrington Four, Gallagher and Barrett, Lambert.

KEITH AND PROCTOR'S 125TH STREET.—The Love Waltz (second and last week), George Primrose and company, Eight Hobos, George Abel and company, Clifford and Burke, La Petite Monon, the Village Choir, La Mase Brothers.

COLONIAL.—William Rock and Maude Fulton, Irene Franklin, assisted by Bert Green; John C. Rice and Sally Cohen, Fred Karno's Party Birds, Stuart Barnes, Collins and Hart, Sydney Deane and company, De Haven and Sidney, Franklin.

ALHAMBRA.—Cole and Johnson, Maude Hall and Carleton Macy, Wilmore Sisters, Charles Bowser, Edith Hinkle and company, Jack Mason's 2-4-1, with Grace Garner and company (new); Leo Fox, Jack Hamard, the Bonnetti Troupe.

HANCOCK'S THEATRE.—Eva Tanguay, Thomas J. Ryan and Mary Richfield, Pat Rooney and Marlen Bent, Charles F. Brown, Ed. Bonnell and company, Julius Tannen, the Kratons, Barry and Hughes, Sigmund Cardowina.

#### The Baroque Shows.

DOWRY.—The Star Show Girls proved a good drawing card and business was excellent all week. Prominent in the company are Baber and Lynn, in their starting success, The Electric Boy, Marie Croix and her Military Girls, James C. Dimes, the La Solis, and Charles Nichols. Dopey Dan and Struts of Cairo are the baroque. This week, Indian Nations.

GOYMAN.—The Sam Devere company did an excellent week's business and played the up-towners immensely. This week, Innocent Maid.

LONDON.—The Cruise Ballet, headed by Jolly John Larkins, scored with those who like colored comedy. The same attraction is here this week.

MURRAY HILL.—The Bohemian Show attracted numerous audiences and gave complete satisfaction. This week Al. Bone's Big Show.

MIRIAM'S BOVVER.—Miriam's Americans entertained large houses, and hits were made by Dolores and Vada, the Sisters and others. This week, D. and Mad Baroque.

MURRAY AND SHAW.—Sue and Barbra's Rose Hill English Folly company drew excellent houses. This week, Ravary Baroque, with The Girl in Blue.

GRAND THEATRE.—The short baroque season at this house closed on May 23, Al. Bone and company being the attraction.

#### VAUDEVILLE.

#### VAUDEVILLE.

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## ETHEL MAY

"THE MYSTERY GIRL"

"I'd rather play Ethel May than Anna Eva Fay any day."

Col. John D. Hopkins

"ETHEL MAY continued the big success she enjoyed last week. Quickly, curiously, but interestingly she makes mental readings of questions asked her. Some of her observations are remarkably clear and accurate and there is a legitimate element of philosophy in her replies to questions asked her."—Chicago Commercial Appeal, Sept. 27, 1907.

This week—Waters Theatre, Waters, Minn.

JACK ALLEN, Mgr.

The Ventriloquist with a production.

## ED. F. REYNARD

Member V. C. C.

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IN VAUDEVILLE

## W. H. Murphy AND Blanche Nichols

"The act I think I like better than anything else in vaudeville."

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"HIS LOCAL COLOR"

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## A dark, oval-shaped portrait of a woman, likely a historical figure, shown in profile or three-quarter view. The image is heavily shadowed, with the subject's face and upper body visible against a dark background.

Funch Wheeler writes that Lew Decker's tour to the Pacific Coast is a series of ovations. Business at Denver and Salt Lake City was larger than ever before. Mr. Decker has with him as a guest, Frank Dumont, the veteran industrial manager of Philadelphia. Mr. Dumont is making the far West for the first time since 1890, when he made the trip with Dumont and Decker to Montana just when the Union Pacific and Great Pacific were owned for traffic.

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of the Bijou, chairman of the Amusement Committee, has been entering in his efforts to secure the best of attractions here.

**MINNEAPOLIS.**—GRAND (Hanson and Taylor, mgrs.): Sterling Stock co. in repertoire 14-18 to fair business; performances ordinary. Moving pictures 15-20 to large and pleased audience. High School entertainment (local) 21. My Boy Jack 22. Grace Cameron in Little Dolly Dimples 23. Yankee Doodle Boy 24. Last Ditch, representing Scotch and Irish characters. 25. Moving pictures and vaudeville, house management, 26.

**KENOSHA.**—RHODE OPERA HOUSE (Joseph Rhoda, mgr.): The Timber Thief 12 closed to fair business. —GRAND (J. O'Brien, mgr.): Sherry and Williams, the Minnie, Laura Howe and Jack McGibbon 11-13. Jean Bentley, Manning and Birdsong, Night Virginia Della, Jack McGibbon 14-17. House closes in vaudeville 17 and opens 18 with moving pictures only.

**SHREVEPORT.**—OPERA HOUSE (W. H. Stoddard, mgr.): Grace Cameron in Little Dolly Dimples 17 to good house; pleased. AL G. Field's Minstrels 22. —UNIQUE (P. W. Jenks, mgr.): The Morton-Jewel Tramps, Anna Benton and co., Gladys Williams, the Petit Family, H. Hoyt and Mae McDonald, Schatz and Swanson 18-24; good bill; fair business.

**MARSHFIELD.**—OPERA HOUSE (J. Adler, mgr.): Grace Cameron 14; fair performance and house. —UNIQUE (Harry Pink Myers, mgr.): Holland and Billand, La Verge, Florence Gray, Ray Edward, Graham Lady Orchestra. —ITEM: Harry Pink Myers, manager the Unique Theatre, takes his carnival out on the road May 25.

**MERRILL.**—BADGER OPERA HOUSE (Charles H. Stange, mgr.): Legnan Twins in The Yankee Drummer 7 to good business. Grace Cameron in Little Dolly Dimples 10 played full house. My Boy Jack 20. Milwaukee German Theatre co. 25.

**GREEN BAY.**—THEATRE (J. B. Arthur, mgr.): The Choral Society 14, 15 to capacity; one of the big society events of the year. Neil Burgess co. 11-12. Monte Cristo 17. Mrs. Fiske 28.

**WYOMING.**

**LARAMIE.**—OPERA HOUSE (H. R. Root, mgr.): Gorton's Minstrels 14; clearest and best of season to good business. Josephine Duffy co. 25-30. —ELECTRIC (Horse and Greaves, mgrs.): Lena Lister, singing and dancing (new at the performance and plenty of room for improvement); Folk and Martella, knockabout comedians, are oldtimers and very good; three performances daily and S. R. O. entire week 11-15. —ITEM: Weidman's Center's Last Chorus (under contract) 20. —Sara Davis, proprietor of the new O. K. Theatre, is in Denver arranging for a circuit and people for his theatre.

**CHEYENNE.**—CAPITOL AVENUE (Edward F. Stable, lease and mgr.): Henry Miller in The Great Divide June 3. —ATLAS (Thomas Hickey, prop. and mgr.): The Blanches, Doc Holland, Mr. and Mrs. Cobb, C. T. Young 11-15; excellent to big business. Folk and Martella, Night, Donna and co., Payne and Lee 15-23.

**CANADA.**

**VANCOUVER.**—B. C. OPERA HOUSE (H. H. Rickits, mgr.): McIntyre and Heath in The Ham Tree 12 played big house. Local 14. Next week's attractions will be Wilton Lockhart, Mary Shaw, and Mrs. Wings of the Cabbage Patch. —GRAND (A. D. Bullar, mgr.): Grinnell and Gail presented a Trolley Ride 11-18 to crowded house. —ORPHEUM (E. J. Bonnell, mgr.): The Trolley Ride 11-18 to crowded house. —ITEM: Bonnell's closed his vaudeville season 2, and will open shortly for a two or two weeks engagement of stock. —The Summer Stock co., with George H. Summers at its head, opens 18 at the Savoy for its annual summer engagement in Hamilton. First week The Winter Man, with vaudeville between the acts. —GRAND: Nazimova 25. Mrs. Leslie Carter June 5.

**ST. JOHN.**—N. B. OPERA HOUSE (H. J. Anderson, mgr.): For Heath and Home 18 to a small house. Under the North Star 19, 20. Hooligan in New York 21-23. About the Kennel 24, 25. George F. Hall 26-28. Thomas Jefferson in Big Van Whistle June 2, 3. Kirk Brown (return) 4-6. Devil's Auction 9, 10. We Are King 11-13. Edna May Spencer 20. Indefinite. In addition to these engagements we may have Florence Gair in Marrying Mary, De Wolf Hopper, and The Kerry Gow.

**KINGSTON.**—GRAND (A. J. Small, prop.): D. F. Brannan, mgr.: The Danvers Opera co. 12 played fair house. We Are King 13 to fair business. Chas. G. Kent 18 played large audience. The Man of the Hour 19 to large and appreciative audience. Brewster's Millions 21. The Little Tramp 22. Brown of Harvard 23. Straight 24. Cousin Kate 30. Fiske Stock co. June 1-4.

**ST. CATHARINES.**—GRAND (C. H. Wilson, mgr.): Henry Miller's co. in The Great Divide 6 delighted big business. Straight 10; excellent to good business. Wilbur Stock co. opened week's engagement 18 in The Miner's Daughter; good co. and business. Belle Knott in Alice-Sit-by-the-Fire 25. Lion and the Mouse June 1. Richards and Fring's Minstrels 12.

**WINNIPEG.**—MAN-DOMINION (C. V. Korold, mgr.): 11-15 good business, with Mlle. Barthold's cabaret. Lorimer Johnson and Caroline Cook, Trilby, Quetzita, Ida Russell and Grace Stone Church, Cycling Band, and the Choralists. —ITEM: The Pagan Stock co. will begin the summer season at the Dominion June 2.

**QUINCY.**—GRAND: Locke Coleman co. in At Play Ridge 11-13 and Under Two Flags 14-18 to fair business. The principals are Locke Coleman, Mabel Wright, Margaret Lee, Dallas Quinn, Warner Gland, Fred Sullivan, Fred M. Oakley. Bayliss Stock co. opened week 18.

**HALIFAX.**—N. S. ACADEMY (J. D. McNeill, mgr.): Kirk Brown co. opened 18 in Raffles to large and well pleased audience.

**GLACE BAY.**—N. S. KING'S (R. J. Macdonald, mgr.): Continuous vaudeville week 11. Myrtle-Harder co. 21-23.

**SUNNY.**—N. S. LYCEUM (R. J. Macdonald, mgr.): Myrtle-Harder co. week 11; co. excellent to good 24-26.

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